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Catalogue of the Royal Gallery of Fine Arts

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Catalogue

of the

Royal Gallery of fine Arts

Venice

With short historical notices of the principal

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PROF. PIETRO PAOLETTI
FU OSVALDO

CATALOGUE

OF THE

ROYAL GALLERY OF FINE ARTS

VENICE

WITH SHORT BIOGRAPHICAL NOTICES OF THE PAINTERS

VENICE
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PREFACE.

THE attention of visitors is especially called to the many and important corrections which have been made in this brief catalogue. These corrections refer more especially to the lives of the painters themselves, the places whence their paintings were obtained, the genuineness of the works ascribed to them, the material on which they were painted and the actual size of them. These alterations are the result of elaborate and patient researches leading to a wider and deeper acquaintanceship with the principles of art criticism. They are also the result of studies made on documents and data hitherto unknown, or, maybe simply overlooked, by the compilers of former catalogues.

If I have strictly abstained from giving any explanation about these corrections and have entirely avoided saying anything that would call the attention of the visitor to the new matter now given to the public for the first time I have done this because the earnest student of art will very shortly have a better and more ample opportuny of testing the exactness of these changes, and the advisability of the method of criticism which I have followed, in the larger artistic and historical catalogue now in course of preparation

under the able supervision of Professor Cavaliere Giulio Cantalamessa. This catalogue will contain very many documents, hitherto unpublished, and will be illustrated with etchings, facsimiles, autographs and coats of arms.

I am deeply indebted to Prof. Cantalamessa for his great kindness in placing at my disposal the M. S. S. of this work, thereby enabling me to make use of much very valuable information. My best thanks are also due to Signor Guglielmo Bode, Signor Gustave Ludwig and Don Vincenzo Botteon. To each of these, and to all those other kind friends who have helped me in my work. I now take the opportunity of expressing my best and warmest thanks.

Prof. Pietro Paoletti fu Osvaldo.

Venice January 1st 1903.

EXPLANATORY REMARKS

ALL works of special importance are indicated by an asterisk.

The size of each painting is given in metres and fractions of a metre. One metre is equivalent to about 39 1/2 inches or 2 1/2 centimetres to one inch.

Except in circular or oval forms the first figure refers to the height, the second to the width, and where clay models are spoken of, the third figure refers to the thickness.

When two or three works have been obtained from the same place that fact is stated only after the last one given on the list.

Reference to the plan given at the end of this volume will materially aid the visitor in locating the paintings and other works of art belonging to this Gallery.

ROYAL GALLERY OF FINE ARTS

VENICE.

In the year 1798, after the suppression of the churches, monasteries, and other religious corporations, orders were given to remove many of the valuable works of art belonging to those bodies. The government of Napoleon further deliberated that a selection should be made from among the said works, and that one half should be assigned to the town of Milan and the other half to Venice. This was accordingly done, thus forming the nucleus of the Brera Gallery in Milan, and the Royal Gallery of Fine Arts in connection with the Academy of Venice. The government also still further assigned a group of buildings in which to place the said works, choosing for that purpose the Scuola Grande of Sta. Maria della Carità, founded in 1260, with its adjoining church and convent. In course of time as the space became insufficient for the lodgment of the growing number of works either given, bequeathed, or purchased for this collection, the buildings were gradually enlarged to receive them.

I would call the attention of the visitor to some of the permanent schemes of decoration which enhance the beauty of these buildings, as, for instance, the remains of the old cloister built by Palladio, and the Great Hall (see plan, Sala I) erected for the Grande Scuola della Carità between

the years 1461 and 1484. The handsome ceiling of this hall is all in carved wood, carried out in the so called Gothic style. The artist who did the work was the same Marco Cozzi of Vicenza who also executed the choir of San Zaccaria, that of the Frari, and the one in the Cathedral of Spilimbergo. This ceiling was erected at the expense of the brotherhood of the School, one of the members, named Thomas Cavazzo, alone contributing one hundred ducats towards the fund. The erroneous belief that this valuable work was the gift of one Cherubino Aliotti, and that his name suggested the adoption of the eight-winged angels which form the principal motive of the decoration, is but the fantastic creation of a 17th century writer, who happened to come upon some papers belonging to this confraternity in which mention was made of a certain Aliotti, but that Aliotti was called Ulysse, not Cherubin, and was a poet, the friend of Jacopo Bellini.

The carved Madonna, sheltering some friars under the ample folds of her mantle, which once filled the centre medallion of this ceiling has now been replaced by a panel of Alvise Vivarino's, representing the Holy Father surrounded by day (red) cherubim brought from the suppressed Scuola of S. Girolamo where it formed part of the decorative scheme of a ceiling. This panel, I metre and 62 centimetres in diameter, was purchased from the Gavagnin family in whose possession it had been for some time.

The other four medallions contain panels representing the prophets Isaiah (diameter 1.30), Obadiah (diameter, 1.32), Micah (diameter 1.43), Habakkuk (diameter 1.36). These were executed by

Campagnola, and were brought from the Scuola of the Madonna del Parto, Padua.

The sixty eight portraits, which form the principal decoration of the arches, are modern.

In Sala III there is a frieze consisting of four large panels 0.47×1.98 + 0.45×2.39 + 0.49×2.01 0.45×2.36, representing the symbols of the Evangelists, and fifteen smaller ones, from 0.37×038 to 0.45×0.48, each, with angels and carved heads ; the whole of this series was painted by Titian and brought here from the Scuola Grande of S. Giovanni Evangelista.

The paintings on canvas belonging to this same frieze, and which depict the tables of the law, as well as another canvas, 0.43×0.41, with the head of an angel, are an imitation of Giuseppe Lorenzi and are works of the last century. In this hall Antonio Canova's last sculpture is preserved as also his right hand enclosed in a porphyry urn.

The new hall, Sala IV, contains a ceiling with a picture of the Assumption, 4.64×3.09, painted on canvans, by Paolo Veronese assisted by his brother Benedetto, and his son Carlo. The other five paintings, representing the parable of the prodigal son (an octagon, 2.01) and the four virtues eah measuring 0.67×2.01, are the works of Jacopo Tintoretto, and were painted for the hall of the Inquisitors of State in the Ducal Palace.

Lastly we must call attention to the ceiling of Sala XX or Albergo of the Scuola della Carità, reconstructed in 1443. With the exception of one old medallion in the centre, the whole scheme is of the renaissance period and consists of stucco work and carvings in wood, either gilded or coloured.

JACOBELLO DEL FIORE. Born in Venice where he died in 1439. He made himself known as a painter in 1400, having studied under his father, Francesco del Fiore (1398); several of Jacobello's paintings show, as did other works of his countrymen, the influence of Gentile Massii of Fabriano wo whorked in Venice as early as 1408. Jacobello received a salary from the Signoria of Venice. He had an adopted son called Ercole, also a painter, who died on January 3rd 1484. Documents exist showing that there were other painters of the same name living in Venice at the close of the 17th century and beginning of 16th.

No. 1

Panel painted in tempera ornamented with gilded stucco, representing the Virgin in Paradise, crowned by Christ. Prophets, Doctors, Bishops, Saints seated, and Angels standing, surround the Throne, at the foot of which are the Evangelists, and angels playing on musical instruments; day and nocturnal seraphim (red and blue) hover on either side, while beneath, to the right, kneels the Bishop of Ceneda, Antonio Carrara, who commissioned the painting. The following well known quatrain is legible underneath:

L'amor che mosse zia leterno padre
Per filgla aver de sua deita trina
Colei che fo del so filgluol poi madre
De luniverso qui la fa regina.

It is stated that this panel once bore the signature: JAC. DE FLORE P. 1438 While the handsome frame which enclosed the painting was signed: *Anno 1430 (?) a di X fevrier Christofolo da Ferrara intajo;* this being the master who in 1444 carved the ancona of the Chapel of Ognissanti at S. Pantaleone in Venice.

Panel with low arched top., 2.64×3.00.

From the Cathedral of Ceneda.

Ascribed to VENEZIAN (Antonio)

No. 2. Anconetta or triptych, with winged panels, consisting of six paintings on a gold ground. A crucifix occupies the central point between the Virgin and St. John the Evangelist; the virgin is nursing the holy Child. The side panels represent the Annunciation, and St. John the Baptist with St. Jerome. The signature: ANTONIVS VEN... *1368* is doubtful.

Panel, 0.53×47.

Presented by the Venetian patrician Jerome Ascanio Molin.

MICHELE GIAMBONO. *(Zambon).* — Documents regarding this painter speak of him as: *Michiel de Zanebon S. Gregorio, Michael Zambon.* or (in 1446) *Michael quondam ser Thadey de Johanne bono pictor Sancti Gregory*, or (in 1451) *Michael Zambon q. ser Thadey pictor.* His father was born in Treviso and was also a painter. He died in 1391. Michael Zambon, painter and mosaicist was known in 1420-1462. The mosaic work in the left vault of the Chapel of the Mascoli in St. Mark's is by him. He, too, shows the influence of Gentile da Fabriano.

Ancona divided into five compartments with gilded backgrounds, somewhat defaced by being joined. The central portion bears the image of the Redeemer; the side panels represent S. Giovanni Evengelista, S. Benedetto (?), S. Michele Arcangelo and S. Lodovico, bishop of Toulouse. The middle panel is signed: MICHAEL CAMBONO PINXIT. No. 3.

On wood, 1.28×0.46+(1.03×0.31) 4.

From the suppressed Scuola del Crocifisso at the Giudecca.

VENETIAN PAINTER XVI CENTURY.

Was ascribed to Simone de Cusighe.

Four stories from the life of the Virgin and Christ At the foot of the panel depicting the burial of Crist is the false signature: M. SIMON, *1394*. No. 4.

4 panels, 0.26×0.194.

VENEZIANO (Lorenzo), flourished about 1357-1379.

Two fragments of an ancona, with S. Peter and S. Mark standing. Signed: MCCCLXXI MENSE NOVEMB. — LAVRENCI PINXIT HOC OPVS. No. 5.

2 panels, 1.10×0.41.

VENETIAN PAINTER XIV CENTURY.

The Virgin and Child between S. John the Baptist and S. Joseph; in the lunette is Christ rising from the sepulchre. No. 6.

Panel, 0.45×0.45; lunette 0.15×0.43.

Molin collection.

SCHOOL of SIENA.

No. 7. Panel divided into ten compartments, five above, five beneath ; the five upper ones contain the portraits of five Domenican Nuns as may be seen from the names written on each : *Beata Giovanna of Florence, Beata Vanna of Orvieto, Beata Caterina of Siena, Beata Margherita of the city of Castello, Beata Daniella of Orvieto.* The five lower compartments represent incidents from the lives of these same nuns.

Panel, 0.55×0.97.

From the suppressed convent of the Domenicans at Murano.

SCHOOL of PADUA. *End of* **XV CENTURY.**

No. 8. St. Benedict with two small figures of nuns kneeling.

On. wood, 0.99×0.47.

No. 9. **VENEZIANO (Lorenzo)** about 1357-1379.

Five compartments of an ancona with gold backgrounds ; the centre panel is an Annunciation with the Holy Father and mystic doves ; at the sides are S. Gregory, S. John the Baptist, S. James and S. Stephen promartyr. The centre panel is signed : MCCCLXXI, LAURANCIS PINSIT.

4 panels, 1.09 ×0.54+(0.93×0.23).

Molin collection.

No. 10. Ancona with gilded background, divided into eighteen compartments arranged in two rows and separated by pillars or small pilasters placed over a predella. On the middle panel there is an Annunciation with the angel ; on one side there is a small figure in a kneeling posture, said to be the

portrait of Domenico Lion who ordered this polytych. On the four lower compartments to the left are S. John the Evangelist, Mary Magdalen, S. Domenic and S. Francis ; on the right S. Anthony the abbot, S. John the Baptist, S. Paul and the Apostle Peter. On the eight upper compartments are eight saints taken from the old Testament, and in the middle is the Eternal Father (a much injured and repainted panel) painted by Benedetto Diana for the Pietà attributed to him at N. 86. On the pillars which subdivide the ancona are thirty six figures of saints ; ten of these were painted after his first manner during the last century. Five half figures of saintly anchorites are inserted in the predella. In the middle, near S. Paul the hermit, are two fragments with Latin inscriptions (originally written in golden letters on a blue ground) much damaged, but which sohw that this ancona was painted by Lorenzo for the patrician Domenico Lion, who presented it to the church of S. Anthony abbot, in Venice, during the lifetime of Fra' Giotto degli Abbati of Florence, the first prior, and founder of that church and the adjoining hospital. We learn also that the frame was carved by a sculptor called Zanino. And Zanetti *(Venetian painting — Venezia 1771, page 9)* gathered from an inventory bearing the date 1368, that this ancona was originally placed on the high altar and cost three hundred golden ducats.

The present frame is a poor product of the first half of the XIX century.

8 panels in wood, 4 upper compartments 0.73×0.71 + (0.54×025) ; 4 lower ones 1.19×0.64 + (0.97×0.55).

From the destroyed church of S. Anthony Abbot, at Castello.

JACOPO MORANZONE. *(son of Caterino of Venice, a wood carver)*, flourished between 1430 and 1467; was already dead in 1469. In 1450 Jacopo Moranzone *intajatori lignaminum*, was in communication with the youthful Andrea Mantegna. He belonged to a family that had, for more than a century, supplied Venice with clever wood carvers.

No. 11. Five panels of an ancona, mentioned by Vasari, as ordered by Elizabeth, mother of Friar Tommaso of Venice, in 1441, for the church of S. Elena *(seee, Cicogna — Inscriptions, vol. III, page 354)*. In 1771 Zanetti *(op., page 492)* read on this ancona the signature: *Giacomo Moranzone a laura questo lavorier. an Dni XCCCXXXVI*; this signature is no longer visible, wihch is to be regretted, as it might have been accompanied by others referring to the wood carving. Notwithstanding Vasari's assertion, and that of others of a later date, the writer of this catalogue entertains the strongest doubts as to whether Jacopo Moranzone ever painted figures in the strict sense of the term.

In the middle: the Assumption of the Virgin in glory, seated and upheld by angels; at her side S. Elena, John the Baptist, S. Benedict and S. Elizabeth (?).

4 panels, 1.30×0.57+(1.17×0.31).

From the suppressed church of S. Elena in Isola.

BOLOGNESE PAINTER XIV CENTURY.

No. 12. The arrival of the wise men from the east. A poor and uninteresting work wrongly attributed to Guariento.

On wood, 0.59×0.92.

VENETIAN PAINTER XIV CENTURY.

Ancona with gold ground. In the centre the Virgin and child with figures of holy men under her mantle; to the left the Baptist, to the right S. John the Evangelist and in the two spandrels the Annunciation. The signature of Jacobello del Fiore with the erroneous date, 1436, is false. No. **13.**

2 panels, 0.76×0.44+(0.76×0.27).

Molin collection.

MAESTRO PAOLO. Very little is known about this painter who resided in Venice at S. Luca from 1333 to 1358; so far as we can tell he was already dead in 1362.

This ancona is composed of a central panel, subdivided in two compartments, and two side panels. The lower compartment contains the Virgin and Child seated upon a parapet, the upper one represents Mercy, and the side ones S. Jacob and S. Francis. No. **14.**

3 panels, 1.12×0.68+(1.17×0.37).

From the suppressed church of S. Gregory.

FIORE (Jacobello del) d. 1430.

Triptych with blue ground and ornaments in gilded stucco. In the middle Justice seated on two lions, at either side the Archangels Michael and Gabriel. The central figure holds a loose scroll with the words: No. 15

Exequar angelicos monitus sacrataque verba
Blanda pijs inimica malis tumidisque superba.

On the scroll held by Michael we read:

Supplicium sceleri virtutum premia digna
Et mihi purgatas animas da lance benigna.

On the Gabriel's scroll :

Virginei partus humane nuncia pacis
Vox mea Virgo ducem rebus te poscit opacis.

At the foot of the middle compartment is the signature : *Jocobbellus de Fiore pinxit 1421.*

Panels 1.97×1.28 + 1.95×1.95 + 1.98×1.59.
From the Magistrato del Proprio in the Ducal Palace.

CATARINO. This Venetian painter is first mentioned in 1362 ; in a notarial deed of 1382 he is spoken of as residing in the parish of S. Luke; another document, bearing the date June 9th, 1455 refers to *Ser Catarino*, the widow of the painter.

No. **16.** Mary crowned by Jesus; behind the throne, on a starry globe, are angels playing on instruments. It is inscribed : MCCCLXXV, DE MEXE DE MARCO CHATARINVS PINXIT.

On wood, 0.89×060.
Purchased by the R. Ministry of Public Instruction.

GIOVANNI da BOLOGNA flourished in the second half of the XIV century. Another painting by this master is to be found in the Civic Museum at Padua.

No. **17.** Panel with divisions on red ground. Virgin and child between S. John the Baptist, St. John the Evangelist, S. Peter and S. Paul. Above are the figures of the Annunciation, beneath Brothers of the Scuola of S. John the Evangelist

with their standard. The signature has been damaged: CUANE DA BOLOGNA PENSE.

On wood, 1.09×9.97.

Molin collection: probably came from the Scuola of S. John the Evangelist.

SIMON da CUSIGHE (near Belluno). Inferior artist who flourished in the second half of XIV century and beginning of XV.

Ancona divided into nine compartments still in their original polychrom frames. In the centre the Madonna and child with nimbus. The mantle is spread over some friars. The side divisions represent incidents from the life of S. Bartholomew. — The predella bears the epigraph: MCCCLXXXXII INDICTIONE II. DIE XX AVGVSTI ACTVM FVIT H. OPVS ONESTO VIRO DOMINO PRESBITERO XFORO CAPELLANO S. BARTOLOMEI, SIMON FECIT. No. 18.

Panel, 1,20×1.83.

From M.r Pagani of Belluno: belonged to the church of S. Bartholomew at Salce, a village not far from that town.

NICCOLO' di MAESTRO PIETRO. Date of birth unknown; lived in Venice at the well known bridge of Paradise. He is the same *Nicolaus Paradixi miles de Veneciis*, who, in 1404, painted a cross carved by Catarino Moranzone for the Augustinians of Verucchio; and the same maestro Niccolò who, in 1408, executed, for the Amadi family, the triptych, the central panel of which is preserved in the church of S. Mary of the Miracle. *D. Nicholay militis pictoris.* He was still alive in 1430.

No. 19. The Virgin seated with the Babe in her arms. Around the throne are angels, and kneeling below is Vulciano Belgarzone of Zara who ordered the picture to be painted. Beneath, and at the sides of the panels, is the inscription ; HOC OPVS FECIT PIERI DOMINVS VVLCIAN BELGARÇIONE CIVIS YADRENSIS. — MCCCLXXXXIIII. NICHOLAS FILIVS MRI PETRI PICTORIS DE VENECIIS. PINXIT HOC OPVS QVI MORATVR IN CHAPITE PONTIS PARADIXI.

On wood, 1.00×0.65.
From the Manfrin Gallery.

Ascribed to VIVARINO (Antonio).

No. 20. Part of an ancona. S. Lorenzo standing on the gridiron holding the bark of. St. Peter in his right hand and a censer in his left.

On wood, 0,62×0,21.
Molin collection.

UNKNOWNS VENETIANS of the XIV CENTURY.

No. 21. Ancona with the centre panel representing the coronation of the Virgin, signed : MCCCLXXXI STEFANVS PLEBANVS SANCTE AGNET PINXIT ; though we do not deny the exitence of this painter, the signature is most certainly doubtful. This panel replaced that of the Incoronation now in the Brera Gallery, Milan, No. 164. On the right and on the left are incidents from the life of Jesus, above are six saints and six historical scenes, works influenced by Byzantine art.

6 panels, 0,71×0.51 + (0.36×0.40) 8 +(0.26×0.19)
(From the suppressed church of S. Chiara).

Painter of the BYZANTINE SCHOOL XIII CENTURY.

The body of Jesus, Madonna, S. John the Evangelist and Nicodemus. Signed falsely : IACOPVS AVANZI MCCCLXVII. No. 22.

On wood, 0.43×0.35.

Ascribed to SEMITECOLO (Niccolò).

Incoronation of the Virgin. Two tiers of angels behind the throne. The inscription NICOLÒ SEMITECOLO MCCCLI. is doubtful. No. 23.

On wood, 054×0.39.
Molin collection.

MICHELE di MATTEO LAMBERTINI *(native of Bologna)*. Flourished between 1440 and 1469. Was a disciple of Lippo Dalmasio.

Ancona on a gold ground. Above is a Crucifixion : at the sides are the four Evangelists ; underneath a frieze with seventeen small representations of saints. In the centre a Madonna enthroned, and Child, with angels worshipping ; at the sides S. Elena, S. Lucy, S. Mary Magdalen and S. Catherine. The spandrels represent four Doctors and the Predella five scenes from the discovery of the True Cross. Signed : MICHELE MATHEI DE BONONIA F. No. 24.

Panels, upper compartments 0.71×0.62+ (0.61×39) 4 lower ones 0.94×0.57 + (0.92×0.36 4 in the predella 0.27×0.61 + (0.27×0.39).

From the suppressed church of S. Elena.

JACOBELLO ALBEREGNO. We learn from the will of Zanetta, his wife, July 14th 1397, that Jacobello was already dead at that date. In 1394 we read of one Peter Alberegno, painter, living in Venice, at S. Luke's.

No. **25.** Jesus crucified between the Madonna and S. John the Evangelist. At the sides S. Jerome and S. Gregory. The signature has been retouched: JACOBUS ALBEREGNO PINSIT.

On wood, 0.40×0.55.

PAINTER of XIV CENTURY.

No. **26.** Six important panels representing the Passion of our Lord and the day of Judgment.

6 panels (0.165×0.145).

SCHOOL of VIVARINO (Bartolomeo).

No. **27.** Madonna enthroned with Child, between four Domenican saints; to the left S. Thomas and S. Anthony, to the right S. Peter Martyr and S. Vincent. The signature of Vivarini P. is not authentic.

2 panels, 0.46×0.24 + (0.46×0.31).

Molin collection.

ANDREA DA MURANO (*son of Giovanni*. Dates of birth and death both unknown; mention is made of him between 1462 and 1502. In the latter year he painted the pala for the church of Mussolente,

near Bassano. The last years of his life were spent by him and his family at Castelfranco. He also worked with Bartolomeo Vivarino.

Ancona in three compartments, and a lunette with gold ground. In the centre S. Vincent and S. Roch, an angel and a figure kneeling; this panel was transferred to canvas, in Milan. On the side compartments S. Sebastian and S. Peter Martyr, with figure kneeling. No. **28.**

The lunette contains a Virgin watching with several saints and devout followers. At the foot of the central panel is the signature: OPVS ANDREAE DE MVRANO.

On canvas, 1.45×0.87; 2 panels (1.45×045) + lunette on wood, 0.79×1.94.

From the church of S. Peter Martyr in Murano.

QUIRIZIO DA MURANO (*son of Giovanni*) flourished in the second half of the fifteenth century and was still alive in 1478. He was a collaborator of Vivarini, and had a son called Jerome.

The Madonna in adoration of the Babe asleep. Repainted and the signature in part obliterated: VIRITIVS DE MVRANO. No. **29.**

On wood, 0.52×0.43.

A half figure of Christ rising from the grave. No. **30.**

On wood, 0.57×0.42.

VENETIAN PAINTER early XV CENTURY.

No. **31.** S. Jerome, half figure, holding a little church, and a book on which is the false signature of Antonio Vivarino. This panel, with those at Nos. 32, 34 and 35, evidently formed part of a screen probably contemporary with the one in the Cathedral of Torcello.

On wood, 0.86×0.61,

No. **32.** S. Augustine.

On wood, 0.86×0.61.

GIAMBONO (**Michele,** *called Zambono*) 1420-1462.

No. **33.** There is every reason to believe that this is the panel which, in 1447, this master was commissioned to execute after the one painted three years previously by Giovanni d' Alemagna and Antonio Vivarino for All Saints' Chapel, S. Pantaleone. It represents the Coronation of the Virgin in Paradise. Beneath the throne is a group of angels with the instruments of the Passion; Evangelists, Doctors, and Saints surround the throne. The figures on the upper part have been injured by repainting and the following unauthentic signature has been added: *Joannes et Antonius di Muriano F. MCCCCXXXX.*

On wood, 2.26×1.74.

VENETIAN PAINTER early XV CENTURY.

No. **34.** S. James with the staff of a pilgrim. Unauthentic signature of Alvise Vivarino.

On wood, 0.68×0.54.

S. Francis of Assisi. No. **35.**

On wood, 0,86×0.61.

Molin Collection.

GIOVANNI BATTISTA CIMA da CONEGLIANO. Son of Pietro, a shearer of cloth, was born about 1460 and died in 1517 or 1518. He lived in Venice at S. Luca. The compiler of the present catalogue is of opinion that the works of this artist were influenced by Bartolomeo Montagna.

The Virgin and Child enthroned, with S. S. Sebastian, George, Nicholas, Antonio abate, Catherine, and Lucy, cherubim above, and two angels playing musical instruments beneath. No. **36.**

Panel with arched top, 4.09×2.09.

From the suppressed church of S. Maria della Carità.

PAOLO CAGLIARI (*Veronese*). Son of Gabriel the sculptor; born at Verona about 1530, died in Venice in 1588; was a disciple of Antonio Badile, whose daughter he married.

The Virgin and child enthroned, on the pedestal is S. John with S. S. Joseph, Jerome, Francis, ad Justina. No. **37.** ♦

Panel with arched top, 3.28×1.89.

From the church of S. Zaccaria.

GIOVANNI BELLINO. Born in Venice, not before 1430, died the 29th of November 1516; was a disciple of his father, Jacopo.

The Madonna enthroned with six saints, S. S. Jacob, John the Baptist, Sebastian, Francis and No. **38** ♦♦

Louis; beneath are three angels playing musical instruments. The capitals of the pillars in the apsis repeat the scheme of the dolphins on those parts of the altar where this pala, or altar-piece, originally stood: this pala, according to some writers, was Giambellino's first oil painting, and was already in its place in 1489 if not ten years before that date. Signed: JOANNES BELLINVS.

Panel, 4.68×2.55.

From the church of S. Job.

MARCO BASAITI. Born in the second half of the XV century. This painter is believed by many to be a native of Friuli but, in all probability, he was the descendant of a Dalmatian or Albanian family. His last known work bears the date 1521; he was a disciple of Antonello of Messina, a fellow-worker of Alvise Vivarino.

No. **39.** Jesus calling the sons of Zebedee. Signed: M. D. X. M. BAXITI. This painting recalls a similar work on the same subject painted by Basaiti in 1515 (now in the Imperial Gallery of Vienna) in which, however, the composition is inverted.

On wood, joined, 4.51×2.62.

From the destroyed church of S. Andrew of Certosa.

TIZIANO VECELLI. Son of Gregory, born at Pieve of Cadore in 1477, died at Venice in 1576. Studied under Sebastiano Zuccato, was a disciple of Giambellino.

No. **40.** ◆◆ The Assumption. This important picture was ordered in 1516 by the Franciscan monks of St. Maria of the Frari, and was placed on a high

marble altar erected by Marco Zerman in the presbytery of their church. Signed : TICIANVS.

On wood with arched top, 6.85×3.60.
From the church of the Frari.

JACOPO ROBUSTI. (*called Tintoretto*) son of one John Battista, a dyer. Born at Venice in 1519 ; died in 1594. Had several children : Giambattista, Domenico, Marco, Marietta, Ottavia, Alturia, and Perina.

The death of Abel. No. **41.**

On wood, 1.40×2.17.
From the suppressed Scuola of the Trinità.

The miracle of S. Mark. The head with the fair beard, in profile, at the lower corner to the left, is supposed to be the portrait of Thomas Rangone, a physician and philologer of Ravenna. A document belonging to the Scuola Grande of S. Marco, shows how this picture was ordered after 1544, and a letter written by Pietro Aretino to Tintoretto speaks of it as finished in April 1548. The Gallery of Lucca possesses a sketch of this composition ; other two watercolor sketches of it exist in the collection of drawings (119 and 125) of the Royal Gallery of Venice. The painting is signed : JACOPO TENTOR F. No. **42.** ♦♦

Originally a canvas without corners. 4.15×5.44.
From the Scuola Grande of S. Marco.

Eve driven out of Paradise. No. **43.** ♦

On canvas. 1.45×2.08.
From the suppressed Scuola of the Trinità.

VITTORE CARPACCIO. Many families in Venice and in the islands of the lagoons were called Scarpaza or Scarpazo, and the most ancient of these resided in Mazzorbo ; many facts, however, go to prove that the family name of this painter was Scarpa, afterwards corrupted into Scarpazzo, Scarpazza or Scarpaccio which the artist changed into the less ignoble name of Carpatio or Carpaccio.

The date of his birth is unknown and his birthplace is a disputed point some believing that he came from Capodistria where his son, and Benedict his brother, returned after his death. In 1371 a certain Scarpazzo, a painter, is known to have been living in Venice, and it is most probable that Vittore Scarpazza (Carpaccio) was the son of one Pietro Scarpa or Scarpazza whose name figures firstly in the deeds of the Podestà of Murano and then in those of the Procurators of S. Mark's. Carpaccio also travelled in the East and died in 1525 leaving his wife, Laura, and a son, Pietro, who was living in Udine in 1526. Carpaccio studied under Lazzaro Sebastiani and Gentile Bellino.

No. 44. The presentation of Christ to the High priest. Simeon. One of the three angels playing on musical instruments is repeated in a painting by the same master to be seen in the Cathedral of Capodistria. The altarpiece of the Presentation was probably painted for Sanudo. Signed : VICTOR CHARPATIVS MDX.

Panel, 4.12×2.21.

From the church of S. Giobbe.

CALIARI (Paolo) called VERONESE 1528-1588.

Ceiling, Venice, an allegory, No. **45.**

Canvas in the form of a cross (mixtilineal).

From the Magistrato of the Biade in the Ducal Palace.

PAINTER of the XIV CENTURY.

This portrait, much repainted and formerly attributed to the Florentine, Rosso, is probably only part of a more important work. No. **46.**

Panel, 0.55×0.39.

Given by Felicità Bertrand-Hellmann, widow of Count Bernardino Renier.

PIETRO di BENEDETTO DEI FRANCESCHI. Born at-Borgo, San Sepolcro, between 1410 and 1415, died in 1492. Studied under Domenico, a Venetian.

S. Jerome, the hermit with a saint whom some suppose to be Girolamo Malatesta of Sogliano and others take for Girolamo Amadi, a Venetian. Signed : PETRI DE BVRGO SCI SEPVLCRI OPVS. On the right, evidently written at a later date : HIER AMADI : AVG. F. No. **47.**

On wood. 0.47×0.39,

As above, gift of Countess Renier.

After FABRIANO (Gentile Di).

Madonna and Child ; above is a delicate Annunciation in chiaroscuro. The signature GENTILE FABRIENENSIS. F. is false. No. **48.**

Panel, 0.48×0.36.

Molin collection.

SCHOOL of LIPPI (Filippo).

No. **49.** Madonna in adoration of the Child, with S. Joseph and S. John.

Round panel, 0.63.

From the Albani Gallery, purchased in 1859.

Ascribed to Giovanni of Alemagna and Antonio Vivarino of Murano. Was formerly attributed to an unknown Tuscan painter of the fifteenth century.

No. **50.** The nuptials of Santa Monica. Probably one of the compartments of the ancona of S. Monica painted by these masters for the church of S. Stefano, Venice, and mentioned by both Sansovino and Ridolfi: *diversi habiti antichi di Vinitiani,* and the *piccole istoriette.* The writing has been retouched.

On wood 0.45×0.30.

OFFICINA *(atelier)* **dello SQUARCIONE;** formerly attributed to Francesco Squarcione and to Bernardo Parentino.

No. **51.** Jesus crucified between the two thieves, below, the Maries, S. John the Evangelist and soldiers; Jerusalem is seen in the background.

On wood, 1.00×0.71.

Molin collection.

JACOBO RAIBOLINI. Born in Bologna, son of the celebrated Francesco, called *Francia,* died in 1557.

Madonna and Child with S. Joseph and S. Catharine. No. 52.

On wood, 0.68×0,56.

From the Albani Gallery.

Paduan Painter end of XV century. Recalls the manner of Gregorio Dalmata rather than that of Marco Zoppo to whom this much repainted work was formerly ascribed. (See Nos. 614, 620, and 622).

Triumphal arch in memory of the Doge Niccolò Tron (1471-1473). Two children are holding the prince's coat of arms against the arch, while other three, below, uphold the shields of, as we now believe, the magistrates: P. Corner, N. Vitturi and A. Venier. No. 53.

On canvas. 1.37×0.94.

From the Magistrato of the Cattaver in the Ducal palace.

Ascribed to VIGRI (S. Caterina).

S. Ursula with four saints; above are two angels with crowns, below is a nun kneeling. Signed: CATTERINA VIGRI F. BOLOGNA. 1456. This date in false. No. 54.

On wood, 0.61×0.42.

Molin collection.

TUSCAN PAINTER. End of XV Century. Was attributed to Ghirlandaio. No. 55.

The Madonna and Child, seated between two angels, S. Mary Magdalen and S. Peter Martyr.

On wood, 1.58×1.67.

From the Academy of Florence.

BENVENUTO TISI (Garofolo). Born at Garofolo in the province of Ferrara in 1481, died 1559.

No. **56**. Madonna in glory between S.S. John the Baptist, Augustine, Peter and Paul. Signed: BENVENUTO GAROFOLO. MDXVIII.

Panel with arched top 2.60×1.70.

From the parish church of Ariano.

TUSCAN PAINTER. XV. CENTURY. Was attributed to Bernardino of Siena.

No. **57**. Coronation of the Virgin by two angels, between S.S. Peter and Paul. The signature: OPUS BERNARDINO DE SENIS is false.

Panel with arched top., 1.64×1.12.

Molin collection.

FEDERICO FIORI called BAROCCI. Born at Urbino in 1528 where he died in 1612. Pupil of the Venetian painter, Battista Franco.

No. **58**. Jesus with the crown of thorns; recalls the head of the dying Saviour by the same master which is in the gallery of Perugia.

On wood 0.31×0.24.

Contarini bequest.

MICHELANGELO AMERIGHI of CARAVAGGIO. Born at Caravaggio in 1569, died al Porto Ercole in 1609. He was the founder of the naturalist school.

No. **59**. Homer playing on the violin.

On canvas, 1.02×0.81

Given by the Abate Parisi.

BOLOGNESE PAINTER XVI. Century.

Mary Magdalen. No. **60.**

Panel, 0,33×0.28.

ALESSANDRO TURCHI (Orbetto). Born in Verona, died in 1648. Was a pupil of Felice Brusasorci.

Jesus in the garden of olives. No. **61.**

Panel. 0.42×0.36.

Contarini bequest.

GIUSEPPE RIBERA (Spagnoletto). Native of Xativa (near Valenza), born 1588, died at Naples in 1656. Studied under Francesco Ribalta of Valenza. Was a follower of Caravaggio.

Martyrdom of. S. Bartholomew. A subject more than once treated by this master. No. **62.**

On canvas, 1.23×165.

Given by the Abate Parisi.

GHERARDO HOET (senior). Was born at Bommel in 1648, died at Haag, December 2nd 1733. Studied under his father, a painter on glass, and under Warnar van Rijssen.

Sacrifice to Diana. Signed: G. HOET. No. **63.**

On wood, 0.34+0.30.

Molin collection.

BARTOLOMEO SCHEDONE. Was born at Modena about 1570, died about 1615. Was one of the last of the disciples of Correggio.

No. **64.** Jesus being carried to the Sepulchre. This very small and inferior picture was given to Michelangelo Barbini in exchange for: The vision of S. John the Evangelist painted by Titian for the Scuola of that name: Christ shown to the people by Paris Bordone; The angel announcing the Martyrdom of S. Catharine by Tintoretto; and a lunette representeng the Presentation of Venice to the Virgin and Child by Paolo Veronese.

On canvas, 0.50×0.39.
From the dealer, M. Barbini

GIOVANNI FRANCESCO GRIMALDI, born al Bologna, was alive in 1678, died in Rome.

No. **65.** Landscape with S. John the Baptist.
On canvas, 0.50×0,64.

PAOLO FRANCESCHI or FRANCHOYS. Born in Antwerp in 1540, died in 1596 in Venice, where he (worked indefatigably).

No. **66.** Landscape with the prodigal son.
On canvas, 0.575×0.82.
Molin collection.

NEAPOLITAN SCHOOL. XVII Century.

No. **67.** S. Francis in ecstasy.

On canvas, 0.47×0,40.
From the Borghese Gallery in Rome.

BASAITI (Marco) end of XV century and early XVI.

The apostle S. James, and S. Anthony abbot; panels divided and signed: MARCUS BASAITI P. No. **68**

Panels, 1.00×0.40 each.

From the suppressed convent of S. Maria of the Miracoli.

The Agony in the Garden of Gethsemane with S. S. Francis, Louis, Dominic, Mark and Andrew. No. **69**.

On wood, 3.62×2.22.

From the church of S. Job.

Ascribed to CARIANI.

Madonna and child, seated, with the Baptist S. Catherine. No. **70**.

On wood, 0.51×81.

OLD COPY of a painting attributed to Giambellino, now in the Gallery of Berlin.

The body of Jesus between the Madonna and S. John the Evangelist. No. **71**.

On wood, 0,56×0-76

Given by Countess Renier.

VINCENZO CATENA of BIAGIO. Born in Venice, date unknown; died there in 1531.

S. Agustine. The companion to following panel. No. **72**.

Panel, 0,73×0.38.

No. **73**. S. Jerome.

Panel, 0.73×0.38.

From the suppressed convent of S. Justina, Venice.

JACOPO of VALESA. Flourished at the close of XV. century and beginning of XVI; a weak disciple of Bartolomeo and Alvise Vivarini.

No. **74**. Madonna and Child enthroned, with S. Augstine and S. Giustina. Signed: JACOMO DE VALESA PINXE 1509.

On wood, 1.46×1.40,

From the convent of S. Justina at Serravalle.

GIOVANNI MANSUETI. Born in Venice about 1470, died there in 1530. Was a pupil and fellow-worker of Gentile Bellino.

No. **75**. The Virgin and Child, two saints and S. Peter presenting a devout worshipper.

On wood, 0.66×1.15.

Presented by Countess Renier.

MARCO MARZIALE. Born in Venice, was painting in the Ducal Palace in 1492, and in 1493 was living at S. Moisè with one Pietro Marziale, a painter. Judging from a picture of his, now in the gallery of Stoccarda, he must have been a pupil of Giambellino; but his later works show how German art influenced him. In 1507 Marco painted a second picture of the supper in Emmaus, which, in 1821, became the property of the Berlin Gallery. A MARIEGOLA of the Scuola Grande di San Marco proves that this master died far from his native town.

The supper in Emmaus. Signed: MARCUS MARCIALIS VENETUS 1506. No. **76.**

On wood, 1.20×1.41.
Contarini bequest.

PAINTER of the early XVI. CENTURY. Was attributed to Bellino Bellini.

Fligt into Egypt. Taken from an engraving or painting of Albert Dürer; the same figures are repeated in a small German painting (No. 51), at the Gallery of Munich, and in a water-color (chiaroscuro) painting in the collection of drawings (No. 458) of the R. R. Gallerie, Venice. No. **77.**

On wood, 0.79×1,70,
From the Scuola of the varoteri or furriers,

BARTOLOMEO MONTAGNA. Native of Orzinovi. Was painting in the Scuola Grande of S. Marco in 1482. Died at Vicenza, where he and his family resided, in 1523.

Christ between S. S. Roch and Sebastian. The signature of the painter was formerly legible but has now disappeared. No. **78.**

On wood, 1.83×1.61.
From the church of S. Rocco in Vicenza.

FRANCESCO BISSOLO son of Vittore. Born in Venice, in the second half of the XV century; died there April 2nd 1554. Had two brothers: Zaccaria and Jacopo, and several children. Was a disciple of Giovanni Bellino.

No. 79. The Saviour gives the crown of thorns to S. Catherine of Siena, Above is God the Father, around are the Holy Spirit, cherubim, S. S. Peter. Paul, Jacob, Magdalen, and the Archangel Raphael with Tobias. Signed: FRANCISCVS BISSOLO.

On canvas, 3.62×2.29.

From S. Pietro Martire at Murano.

MONTAGNA (Bartolomeo) d. 1523.

No. 80. Virgin and Child enthroned with S. Sebastian and S. Jerome. The signature has been retouched: OPVS BARTHOLOM MONTAGNA; once the date, 1507, was also legible.

On wood, 2.15×1.62.

Molin collection; originally in the church of S. Sebastian at Verona.

ANDREA BUSATI di STEFANO. His family came originally from Dalmatia or Albania. He probably studied under Cima. The will which he himself wrote under the date of August 4th 1528, was presented at the notary's the following year on March 24th.

Another painting by this master exists in the Museum of Vicenza.

No. 81. S. Mark enthroned between S. Andrew and S. Francis. Signed: ANDREA BVSATI. Beneath the throne are three coats of arms much repainted and probably altered.

On canvas, 1.68×2.24.

From the Magistrato of the Ragioni Vecchie.

BENEDETTO DIANA. Born in Venice, probably in the second half of the XV. century; he was inscribed on the books of the Scuola Grande della Carità in 1483, and died in 1525. He worked with Lazzaro Sebastiani. It is told of him that in a competition for the painting of a standard for the above Scuola he was successful though Carpaccio was one of the competitors. In the beginning of the XV. century, at Vigodarzere, there existed a family of the name of Diana. We must mention also one Bernardino Diana, a painter (son of Giacomo da Riva of Trento) who was painting in Friuli in 1517 and who is spoken of for the last time in 1540. Giovanni Battista Diana painted in Pordenone between 1570 and 1581; and Christopher Diana, a painter of S. Vito del Tagliamento was 20 years old in 1573.

The Virgin and Child, enthroned with S. S. Jerome, Benedict, Magdalen, und Justina. We see from the writing on the scroll that this panel was painted for Fiordilisa, widow of the potter Bertolin. Signed: BENEDICTUS DIANE PIX. No. **82.**

On wood, 1.97×2.25.

From the church of S. Luke in Padua.

This and No. 82 were once believed to be works of Vincenzo Catena. No. **83.**

Madonna and Child seated between S. Jerome and S. Francis. There is an old copy of this painting in the Museum of Breslavia.

On wood, 0,84×1.28.

From the Magistrato del Sal in the Ducal Palace.

No. 84. Madonna and Child, between S. John the Baptist and S. Jerome.

On wood, 0.75×0.93.
Contarini bequest.

PIER MARIA PENNACCHI di GIOVANNI, Born at Treviso in 1464, died in 1514 or early in 1515. He had a brother called Jerome and a son of the same name. His daughter married the painter Capriolo Domenico, a Venetian who was assassinated in 1528.

No. 85. Christ amongst the doctors. There is a copy of this picture, on canvas, in the Museum of Treviso. Signed: ANTONIO VERINELLO.

On wood, 1.75×1.49.
Molin collection.

Ascribed to BENEDETTO DIANA. This picture was probably begun by Benedetto Diana and finished by a relative or disciple.

No. 86. The Virgin and Child enthroned with S. Anna, S. John, S. Louis, and an angel, Refer to No. 10, for the mezzaluna which once formed the apex of this panel.

On wood, 1.80×1.50.
From the sacristy of the suppressed church of the Servi.

No. 87. **BELLINO (Giovanni)**, 1430-1516.

On one side the head of Jesus with an expression of rapture. On the back ot this panel there

is the fragment of a painting in tempera where we can trace the remains of a blue garment, and a bush on which is a scroll with the authentic signature ; JOHANNES BELLINUS ME PINXIT. Probably both these panels belonged to the Transfiguration which Giambellino painted for the church of S. Salvatore in Venice.

Panel, 0.34×0.23 and 0.31×0.225.

BISSOLO (**Francesco**) d. 1554.

The body of Jesus and two angels. No. **88.**

On wood, 0.40×0.70.
Contarini bequest.

CARPACCIO (**Vettore**) d. 1425.

The ten thousand martyrs of Mount Ararat. Bears a scrool on which is written : V. CARPATHIVS MDXV. This canvas was painted for the Ottoboni altar of S. Antonio at Castello ; it has been so much injured by repainting as to leave but few traces of the master's work of which it which it would almost seem to be a copy. In the depositories of this gallery there is the fragment of a copy of this picture painted on wood by Andrea Vicentino for the church of S. Maria of the Celestia. Moschini in his « Guide of Venice », 1815, vol. II. page 492, states that No. **89.**

Jacopo Tintoretto had some positions already seen by ..... Mr. Edwards, copied for a study.

On canvas with an arched top. 3.07×2,05.
From the destroyed church of S. Antonio Abate at Castello.

No. **90**. The meeting of S. Anna and S. Joachim, On the right is S. Louis of France, on the left S. Ursula, Signed: VICTOR CARPATHIO VENETUS OP. MDXV.

On wood, 1.84×1.67.

From the suppressed church of S. Francesco at Treviso.

No. **91**. This canvas was supposed to represent a procession of pilgrims, whereas it is probably a vision of Francesco Antonio Ottoboni, prior of S. Anthony abbot, portraying the ten thousand martyrs of Mount Ararat. The scene takes place in the church, now destroyed, of S. Anthony at Castello. The high altar in marble, seen in the side nave, is the one erected by order of Ettore Ottoboni, but the altarpiece which was to have represented the same subject as No. 89 was, by the so called restorers, transformed into the scene of Christ in the garden of Gethsemane.

On canvas, 1.18×1.74.

From the destroyed church of S. Anthony in Castello.

Ascribed to BISSOLO (Francesco), or **Bartolomeo** the Venetian.

No. **92**. Madonna and Child. In the background there is a landscape representing the same details as at No. 93. The signature is false: FRANCISCUS BISSOLO. The picture has been irretrievably repainted,

On wood, 0.82×0.64.

Contarini bequest.

BISSOLO (Francesco) died 1554.

The presentation in the temple; the high priest Simeon, S. Joseph, S. Anthony of Padua, a young girl offering doves, and the portrait of the one for whom the picture was painted. Signed: FRANCISCUS BISSOLVS. This composition was repeated by the same master as also by other artists,, even to the smallest details of the landscape, as may be seen by reference to No. 49. Sala III in the Treviso Gallery. No. **93.**

On wood, 0,76×1.17.
Presented by Countess Renier.

The Virgin and Child, S. S. Job, John the Baptist, James the Apostle and Rose. Bissolo was influenced in the composition of this picture by the study of Giambellino's celebrated works at S. Giobbe and S. Zaccaria. No. **94.**

On wood, 0.68×1.00.
Molin collection.

SEBASTIANO LUCIANI (del Piombo). Was born at Venice in the year 1485, died at Rome in 1547, This canvas, not long since, was still believed to be one of Titian s earliest works. It is much injured and repainted.

The visitation of S. Elisabeth. The head of Joseph is of a later period than the rest. No. **95.**

On canvas, 2.10×1.44.
From the destroyed convent of S. Andrea.

GIROLAMO PENNACCHI senior. Born at Treviso in 1455; died at the same town in 1496. (See note to No. 85).

No. **96**. The transfiguration. This lunette in tempera formed part of the altarpiece since destroyed constructed in 1488 by Vittore of Norcia for the church of S. Margarita of Treviso.

Crescent shaped panel, 1.71× 2.63.

From the suppressed church of S. Margarita at Treviso.

MANSUETI (Giovanni), 1470-1530.

No. **97**. S. Sebastian with S. Gregory the pope, S. Liberale, S. Francis and S. Roch. The scroll is signed:

Hoc. enim Johannis de Mansuetis, opus est 1500.

On wood, 1.97×2.25.

From the suppressed church of S. Francis Treviso.

Ascribed to DONATO, a Venetian. Probably the worck of a painter from Bergamo. In 1541 one Alvise Donato, son of Giovanni Leonardo, is known to have been painting in Venice.

No. **98**. Christ crucified, the Madonna, Magdalen, S. John the Evangelist, S. Francis of Assisi, and S. Bernardino of Siena.

Panel with arched top 2.50×1.67.

From the destroyed church of S. Niccolò della Lattuga in Venice.

FRANCESCO (II) SANTACROCE, *son of the painter Jerome of Santacroce:* Born at Venice in 1516. died in 1584. Also designed tapestries.

Christ scourged. This painting was once believed to be the work of V. Catena, it manifests the influence of German prints. No. **99.**

On canvas 1.56×2.01.
From the destroyed church of S. Severo.

LAZZARO SEBASTIANI di JACOPO. This artist belonged to a family of painters and flourished between 1449 and 1512, in which year he died.

The Nativity. Virgin, Child and S. Joseph; on either side S. Eustace, S. James, an aged Bishop, and an apostle, and in the background other figures. No. **100.**

On wood, 1.57×1.92.
From the suppressed church of S. Elena.

MARCO BELLO di GIORGIO. Born in Venice about 1470; spent the greater part of his life in Udine where documents exist regarding him. He was married to Franceschina, daughter of the painter Domenico Mioni of Tolmezzo. He died in 1523. In a painting existing in the Museum of Rovigo he calls himself the disciple of Giovanni Bellino.

Madonna and Child with S. John. No. **101.**

On wood, 0.55×0.74.
Presented by Countess Renier.

BASAITI (Marco) late XV century.

No. **102.** S. George killing the dragon. The saddle bears a checked design which is probably part of a coat of arms. It is signed : M. BAXAITI P. MCCCCXX.

On canvas with arched top. 2.29×1.56.
From the church of S. Peter in Castello.

CARLO CRIVELLI (A Venetian). His first known work bears the date of 1468, and his last 1493. He probably studied in Venice under the brothers Vivarini ; he spent much time in the Marche, and was knighted by Prince Ferdinand of Capua. He had a son, or brother named Vittore. Mention is also made of one Jacopo Crivelli, a painter, who was residing in Venice betwen 1444 and 1450.

N. **103.** The right compartment represents S. Jerome and S. Ambrose ; The left (much injured), S. Peter and S. Paul. These two panels belonged to a triptych originally in the churc of the P. P. Domenicans at Camerino, the centre panel of which, representing the Virgin, is now in the Brera Gallery of Milan.

2 Panels, 1.92×0.71 and 2.07×0.46.
The first panel was received in exchange for another from the Brera Gallery ; the second was purchased. at a later date, from the family of Servanzi-Collio of Sanseverino.

SEBASTIANI (Lazzaro), d. 1512.

No. **104.** S. Anthony of Padua seated on a tree, beneath S. Bonaventura in his cardinal's robes, and the

Blessed Luca Belludi, a Franciscan friar. Signed : LAZARUS BASTIANUS P.

Panel with arched top. 2.33×1.39.

Found in the depositories of the Crown, but originally belonged to the suppressed Scuola of S. Antonio at the Frari.

CRIVELLARI (Carlo). 1468-1493.

Four compartments of an ancona, with S. S. Roch, Sebastian, Emidio and the Blessed Jacopo of the Marca. The signature is doubtful but probably it bore the date, 1487, and was part of the middle compartment now missing. No. **105.**

4 panels 0.70×0.33 each.

From the family Pericoli at Rome; but belonged to the church of the Annunziata in Ascoli.

VENETIAN PAINTER XVI CENTURY.

The Virgin and Child. The scroll bearing the signature : PET . . . . . has been painted over. According to an old inventory it ought to have been P. F. No. **106.**

Panel, 0.62×0.50.

Bequeathed by Giorgio Marzari of Verona.

BASAITI Marco late XV CENTURY.

S. Jerome. Once ascribed to Lamberti. No. **107.**

On wood. 0.53×0.41.

Molin collection. Probably once belonged to the convent of S. Giorgio Maggiore.

BASAITI (Marco) and an unknown LOMBARD
(see Nos 598, 599 and 605).

No. **108**. The body of Christ watched by two angels. The hand of the Lombard painter is traceable in the two latter figures. He also assisted Basaiti in painting the altarpiece of the Scuola dei Barcaiuoli for the church of S. Cristopher which was removed, at a later date, to the church of S. Peter martyr at Murano.

On wood, 0.40×1.04.
From the convent of S. Maria dei Miracoli.

FLEMISH PAINTER XVII CENTURY.

No. **109**. Fruit.

On wood, 0.27×0.36.
Contarini bequest.

Ascribed to MOSES von VYTEMBROECH; after the manner of Adrian Van der Velde. No. 143 is by the same painter.

No. **110**. Mountainous landscape with satyrs, not unlike the picture by C. V. Poelenburg in the Uffizi Gallery at Florence.

On canvas, 0.35×0.48.
Presented by Countess Renier.

ADRIAN van OSTADE. Was born at Haarlem in 1610, died in 1685. Studied under Francis Hals but at a later period was influenced by Adrian Brouwer and Rembrandt.

The interior of an inn. No. **111.**

On wood, 0.28×0.22.

Portrait of a man. No. **112.**

On wood, 0.165×0.14.
Molin collection.

Ascribed to CORNELIO de WAEL, the painter who executed the pictures at Nos. 119, 123, 124, 128 and 129.

A market Place. N. **113.**

On wood, 0.61×1.03.

Copy from CALLOT (Jacob).

The tower of Nesle at Paris, with the Louvre in the background. No. **114.**

On canvas, 0.48×0.73.

FLEMISH PAINTER XVII CENTURY. After the manner of Antonio Miron, who probably also worked in Venice; to him may, too, be ascribed the other copper plates at Nos 116, 118, 121, 122, 125, — 127, 130 — 132, being copies of works by Valckenborch, Paolo Bril, and Luke van Uden. This series of pictures was formerly supposed to be by Van der Velde.

Landscape with peasants striking a cavalier. No. **115.**

On copper, 0.25×0.33.

A storm. No. **116.**

On copper 0.25×0.34.
Contarini bequest.

ISAAC von OSTADE. Born at Haarlem in 1621, died there October 16th 1649. Was a disciple of his brother Adrian.

No. **117**. A man drinking.

On wood, 0.10×0.07.

Molin collection.

FLEMISH PAINTER XVII CENTURY.

No. **118**. After a storm.

On copper, 0.26×0.34.

Ascribed to CORNELIO de WAEL.

No. **119**. A rural festival.

On canvas, 0.65×1.02.

Contarini bequest.

PETER SNAYERS, Born at Antwerp in 1592, died at Brussels in 1667. Vas a pupil of Sebastian Vrancx.

No. **120**. Arrival of soldiers in a village.

On canvas, 0.50×0.93.

Molin collection.

FLEMISH PAINTER XVII CENTURY.

No. **121**. A Garden with figures.

On copper, 0.26×0.35.

A landscape with windmill and group of figures. No. **122.**

On copper, 0.26×0.33.

Ascribed to CORNELIO de Wael.

Giving alms at a convent, No. **123.**

On canvas, 0.64×1.03.

A sea piece. No. **124.**

On canvas, 0.66×1.03.

FLEMISH PAINTER XVII CENTURY.

Storm at sea. No. **125.**

On copper, 0.26×0.35.

Village and ruins near the sea. No. **126.**

On copper, 0,26×0.35.

Landscape with a castle on a rock. No. **127.**

On copper, 0.26×0.35.

Ascribed to CORNELIO de Wael.

Festival in a garden. No. **128.**

On canvas. 0.64×1.03.

Soldiers resting. No. **129.**

On canvas, 0.65×1.03.

FLEMISH PAINTER XVII CENTURY.

No. **130**. Banquet on the shores of a lake.

On copper, 0.26×0.35.

No. **131**. A frozen river with sleighs and skaters.

On copper, 0.26×0.35.

No. **132**. Masked dance in a village square.

On copper, 0.26×0.35.
Contarini bequest.

BOLOGNESE SCHOOL.

No. **133**. Landscape.

On canvas, 0.46×0.39.
From the old Academy of Painting.

No. **134**. Landscape.

On canvas, 0.48×0.39.
From the Convent of S. Maria della Salute.

PAOLO BRIL. *Son of Matthew the elder*. Born in Antwerp 1554, died at Rome 1626.

No. **135**. View of Tivoli.

On canvas, 0.41×0.87.

Copy of a print by CALLOT.

No. **136**. The New Bridge, Paris.

On canvas, 1.09×2.20.

Ascribed to a FLEMISH PAINTER.

A castle and houses on the banks of a river. No. **137.**

On wood, 0.49×081.
Contarini bequest.

WILLIAM van der Velde (junior) *son and pupil of Willtiam.* Born in Amsterdam in 1633, died at Greenwich, near London, in 1707.

A calm sea with ships and boats. No. **138.**

On canvas, 0.48×0.70.
Presented by the Abbot Parisi.

Copy from a print by CALLOT.

The Market of Impruneta. A similar picture, with but slight differences, was painted by D. Teniers, junior, (No. 925 in the Gallery of Munich). No. **139.**

On canvas. 1.55×2.33.

GIOVANNI van der LYS. Born at Breda in 1600 died at Rotterdam in 1657. Was a pupil of Poelenburg and worked in Venice at the church of S. Nicolò dei Tolentini.

Two women, one of whom is on horseback, and two wrestlers. A copy of this painting exists in the Uffizi Gallery. Florence. No. **140.**

On canvas, 0.63×0.49.

Music and cupids. According to an engraving by Pietro Monaco this picture represents the Pro- No. **141.**

digal son and belonged to the noble Costantine Franceschi. The Academy of Venice possesses a copy.

On canvas, 0.67×0.56.

FLEMISH PAINTER.

No. **142.** Fruit.

On wood, 0,23×0.36.
Contarini bequest.

Ascribed to MOSES von VYTEMBROECH.

No. **143.** Landscape with cascade.

On canvas, 0.32×047.
Presented by Countess Renier.

CORNELIO DUSART, *son of John Dusart.* Born at Haarlem in 1660, where he died October 1704. Was a pupil of Adrian van Ostade.

No. **144.** Men drinking in a tavern.

On wood, 0,19×0.16.

ADRIAN (Arie) de VOIS. Born at Utrecht between 1631 and 1634, died at Leyde in 1680. Was a pupil of Knupfer and Abraham van den Tempel. This painting was formerly ascribed to Christian Dietrich.

No. **145.** A shepherd seated holding a flask of wine.

On copper, 0.24×0.18.

A copy from OSTADE (Adriano van) 1610-1685.

A reader. No. 146.

On wood 0.18×0.15.

Molin collection.

JACOPO NEGRETTI (called Palma) senior. Son of Antonio, born at Serinalta, near Bergamo, in 1480, died in Venice after a short illness July 30th 1528. Was a pupil of Giambellino; was greatly influenced by Giorgione.

Holy Family, Virgin and Child, S. S. Joseph, John the Baptist and Catharine. This picture is unfinished, probably on account of the death of the painter. There are copies and reproductions of it, some of which vary from the original; one is in Venice in the house of Count Caregiani and another in Padua in the collection of Count Papafava. No. 147. ♦♦

On canvas, 1.26×1.95.

From Signor Alessandro Bedendo of Mestre; but belonged to the Widman Gallery in Venice.

MARTINO da UDINE (called Pellegrino of S. Daniele). Born in Udine in 1467, died in 1547. Studied under his father, Battista of Zagabria; then went to the officina of Antonio Fiorentino, residing in Udine, an later to that of Domenico son of Candido of Tolmezzo. He also worked in Ferrara. His daughter, Aurelia, was engaged in 1525 to the young painter Sebastian Florigerio.

The Archangel Gabriel. This panel was painted in 1519; the companion one at No. 150 is after the manner of Cima. No. 148.

On canvas, 1.73×0.78.

From the church of S. Francis in Udine.

FRANCESCO RIZZO DE' VECCHI da SANTA CROCE (**near Bergamo**) *son of Bernard a merchant.* Born in the second half of the XV century, was still alive in 1545. Studied under Francesco, son of Simon Santacroce.

No. **149.** Jesus risen from the dead shows Himself to the pious women and apostles. Signed: FRANCISCHVS RIZVS PINSIT MDXIII.

On wood, 2.95×2.10.

From the suppressed convent of the Domenicans on the Zattere.

da UDINE (Martino) called PELLEGRINO da SAN DANIELE, 1467-1547.

No. **150.** The Annunciation (see No. 148).

On canvas, 1.71×0.78.

From the church of S. Francesco of Udine.

No. **151.** The Annunciation. Signed: PELLEGRINVS FACIEBAT P. P. Below this signature: 1519 M. DOMINICI ZVCHONICI CAMERARII AVSPICIIS M. FRANCISCO TASCA PRIORE. On the left pillar is a coat of arms with the initials: B. S. In the church of S. Daniele in the Friuli there exists a fresco painting by the same master.

On canvas, 1.89×3.46.

From the brotherhood of the Calzolai of Udine.

PIER PAOLO son of Francesco (II) SANTA CROCE. Very little is known of his life. He worked in in Padua and was already dead in 1620.

Jesus in the house of the Marys. The signature of Lorenzo Canozzi is false. No. **152.**

On canvas, 0.61×0.77.
Molin collection.

Ascribed to GEROLAMO da SANTACROCE.

The adoration of the shepherds. No. **153.**

On canvas, 0.44×0.41.
From the Manfrin Gallery.

GIROLAMO da SANTACROCE (near Bergamo) *son of the tailor Bernardino.* In 1503 he was placed under Gentile Bellino, was married in 1515 and died in 1556.

S. John the Evangelist. Was part of the series 155, 158, and 160. No. **154.**

On canvas, 2.01×0.85.

S. Matthew, (much injured). No. **155.**

On canvas, 0.77×0.64.
Both this painting and the preceding one came from the chapel of the Lucchesi called of the Volto Santo.

GIOVANNI BUSI (Cariani). Born at Fuipiano near Bergamo about 1480. In 1508 he was painting

in Venice where his father enjoyed the reputation of being a good painter: from his wife's will we sees that Giovanni was residing at S. Basso in the year 1517. He was still alive in 1547. He was a pupil and follower of Giorgione.

No. **156**. Madonna and Child with S. Joseph, S. Magdalen and another saint. Much repainted.

On wood, 0.76×0.93.
Contarini bequest.

SEBASTIANO FLORIGERIO *son of Giacomo of Bologna*. Born in Conegliano soon after 1500. Was banished from Udine in 1529 for murder; worked at Cividale an Padua and died after 1543, probably at Conegliano. Was a pupil of Martin of Udine.

No. **157**. Altarpiece divided in two parts. In the lunette S. John the Evangelist is represented between S. Francis and S. Anthony; in the panel beneath is the Virgin eathroned with S. Anna, S. S. Sebastian and Roch.

Panel 0.92×1.76 e 2.40×1.81.
Believed to have been originally in the church of S. Francis at Conegliano; but according to the inventory came from the Company of the Calzolai at Udine.

GIROLAMO da SANTACROCE, d. 1556.

No. **158**. S. Luke, figure much injured (see No. 154).

On canvas, 0.82×0.65.
From the church of the Lucchesi in Venice.

FRANCESCO RIZZO (de' Vecchi) of Santacroce. Was once attributed to Fioravante Ferramola.

Virgin and Child with the prophet Daniel, S. Jerome, S. Anthony abbot, S. Catharine and the portraits of those who ordered the painting. No. **159.**

On wood, 0.71×1.01.
Presented by Countess Renier.

GIROLAMO da SANTACROCE, d. 1556.

S. Mark. (see No. 154). No. **160.**

On canvas, 2.00×0.86.
From the chapel of the Lucchesi.

Ascribed to GIROLAMO da Santacroce.

Head of the Redeemer. No. **161.**

On wood. 0.40×0.29.
Presented by Countess Renier.

SANTACROCE (Pier Paolo). d. 1620 (?).

Jesus and the Samaritan; in the background S. Jerome and S. Francis. Was influenced by German art. No. **162.**

On wood 0.25×0.34.
Contarini bequest.

GIROLAMO da SANTACROCE, d. 1556.

No. **163**. The mystic nuptials of S. Catharine, with a Saint and Angels.

Canvas stretched on wood, 0.41×0,49.

From the crown.

MARCELLO FOGOLINO. Born at Vicenza about 1470, was in the Friuli about 1521 ; in 1556 he fled to Trento with his brother Matthew the architect, being accused of a murder ; was still living in that city in 1548.

No. **164**. Madonna and Child enthroned with S. Louis, S. Bernardino of Siena S. Antonio, S. Bonaventura, S. Francis and S. Clara.

On canvas, 2.37×1.80.

From S. Francesco of Vicenza.

After CIMA DA CONEGLIANO.

No. **165**. Temperance. This was the right panel of a lunette the left panel of which represented Justice (see No. 167). The centre part containing S. Mark enthroned, with S. Andrew, and S. Louis at his side, is now in the Imperial Gallery of Vienna.

On canvas joined 1.87×0.83.

From the Camera of the Armamento in the Ducal Palace.

Ascribed to ROCCO MARCONI, who, however, probably only completed the picture,

The Descent from the Cross. No. **166.**

On canvas with arched top. 4.50×3.15.
From the suppressed church of the Servi in Venice.

After CIMA da CONEGLIANO.

Justice, (refer to No. 165). No. **167.**

On canvas joined, 1.85×0.84.
From the Camera of the Armamento in the Ducal Palace.

SANTACROCE (Francesco II). Was at first ascribed to Lazzaro Sebastian.

The Descent from the Cross. The three Maries, S. John the Evangelist, Nicodemus, and Joseph of Arimethea. No. **168.**

On canvas, 2.32×1.45,
From the suppressed church of S. Severo.

SANTACROCE (Girolamo), de 1556.

S. Gregory and S. Augustine ; the companion picture representing S. Ambrose and S. Jerome is now tn the church of the Madonna dell' Orto. No. **169.**

On canvas, 2.90×1.60.
From the chapel of the Lucchesi.

CAMPAGNOLA (Domenico) born at Padua (?) in 1482, died in 1550, Was a pupil of Titian.

No. **170**. S. Prosdocimo, bishop.

Arched canvas, 1.97×0.84.
From the church of the Torresino in Padua.

FLEMISH SCHOOL of the XVII CENTURY. Is by the same painter as No. 179.

No. **171**. Fruit.

On wood, 0.35×0.84.
Contarini bequest.

CORNELIO JANSSENS senior. *(Jonson von Ceulen).* Born in London in 1593, died in Amsterdam or Utrecht in 1664.

No. **172**. Portrait of a nobleman. Influenced by Van Dyck.

On wood, 0.57×0.38, not counting the pieces joined on.

SCHOOL of ANTHONY van DYCK.

No. **173**. Child's Portrait.

On wood, 0.23×0.18.

No. **174**. Head of a sleeping child.

On wood, 0.03×0.18.
Molin collection.

FLEMISH PAINTER of XVII CENTURY.

Still life. No. **175.**

On wood, 0.61×1.07.
Contarini bequest,

ANTONY van DYCK. Born in Antwerp, March 22[m] 1599, died at Blackfriars, London. December 9[th] 1641. Was first a pupil of Henry von Balen, then of Rubens.

Christ on the cross, similar to van Dyck's cru- No. **176.** ◆
cifixion in the Royal Museum of Antwerp No. (406) and the Borghese Gallery of Rome.

On canvas, 0.98×0.66.
From the abbot Parisi.

OSTADE (Isaac von) 1621-1649.

Winter landscape. Signed : ISACK OSTADE. No. **177.**

On wood, 0.45×0.36. ◆
From the Manfrin Gallery.

JOHN STEEN. Born at Leyde about 1626, died Febrary 3[rd] 1679. Was first a pupil of Niccolò Knüpfer, then of Adrian van Ostade and lastly of John van Goyen.

Grace before meal. Signed : J. STEEN. N. **178.**

On wood, 0,29×0.33. ◆
Molin collection.

FLEMISH SCHOOL of XVII CENTURY. (see No. 171).

No. **179**. Fruit.

On wood, 0.35×0.79.
Contarini bequest.

STEEN (John), 1626-1679.

N. **180**. The astrologer's family. Signed : J. STEEN 1668; the initials are interlaced.

On wood, 0.71×0.56.
From the Manfrin Gallery.

MATHEW BRIL, *son of Matthew the elder*. Was born in Antwerp in 1550, died in 1584. Worked also in Rome with his brother Paul.

No. **181**. The Hermit, probably S. Paul.

On copper, 0.16×0.21.
Molin collection.

JEROME van ACKEN (called Bosch). Born at Bois le Duc towards 1467, died in 1516. These two panels and the companion one at No. 184 were first believed to be by Civetta.

No. **182**. Two scenes from the *Inferno*.

Panels, 0.87×0.39 each.
From the Ducal Palace.

JACOB OCHTERVELT. Born probably at Rotterdam before 1635, died probably at Amsterdam before 1710. This painting was first attributed to Gherardo Terboch.

A woman fainting. Signed: JAC. OCHTERVELT. F. 1675. No. **183**.

On canvas, 0.72×0.84.
Molin collection.

ACKEN (Jerome) called BOSCH, 1467-1516.

Two scenes from Dante's *Paradiso* (see No. 182). No. **184**.

2 panels, 0,86×0.39 each.
From the Ducal Palace.

After BLES (Henry di) called CIVETTA.

The tower of Babel and the giant Nembrotte. No. **185**.

On wood, 0.58×0.75.

Copy of LUKE CRANACH, first believed to be original.

Lot with his two daughters. The date and signature are false. The original, bearing the same date, is in the Gallery at Munich [No. 273]. No. **186**.

On wood, 0.57+0.39.
Molin collection.

Attributed to the Master of half figures (after the

manner of Bernard van Orley to whom the picture was first attributed).

No. 187. S. Mary Magdalen. This painting is probably a copy of one in the London National Gallery : a similar figure, with slight variations, exists in the Gallery at Stockholm, and in a composition which passed to St. Petersburgh from the Morosini Gallery of Venice.

On wood, 0.46×0.36.
From the Manfrin Gallery.

FLEMISH PAINTER XVI CENTURY. Was first attributed to L. Cranach.

No. 188. Holy Family.

On wood, 0.89×0.66.

Ancient Copy of a painting by MEMLING.

No. 189. Calvary. The original (much injured, is in the Museum of Vicenza.

On canvas, 0.84×1.14.

No. 190. The mystic nuptials of S. Catharine ; this composition differs but little from the original by Memling existing in St. John's hospital at Bruges ; it also resembles a painting by this master in the SALON CARRÉ of the Louvre.

On wood, 0.66×0.71.
Molin collection.

ROGER van der WEYDEN. Born in 1389 or 1400 at Tournay, died at Brussels June 16th 1464. Studied under Robert Campin, also travelled, in Italy. This portrait was formerly attributed to Hugh van der Goes.

Portrait of Lorenzo Froimont praying; in the background are these words; RAISON JENSEIGNE. Behind the panel is another painting in chiaroscuro of S. Lorenzo with a coat of arms and the name *Froimont*. No. **191.**

On wood, 0.49×0.315.
From the Manfrin Gallery.

Ancient Copy from the MASTER of FLEMALLE (probably to be identified with Jacopo Daret of Tournay, fellow student of Roger van der Weyden).

S. Catharine. The signature Tommaso da Modena is false. The companion picture to this, representing S. Barbara, is in the Civic Museum of Venice. No. **192.**

On wood, 0.76×0.31.

Copy from AMBROSE BOSCHAERT; was attributed to Monoyer (see No. 199).

Flowers. No. **193.**

On wood, 0.49×0.69.

PETER MOLYN, senior. Born in London some

years before 1600. Worked in Haarlem where he died in 1661.

No. **194.** Skating on the ice. Signed: P. MOLYN 1656; the initials are interlaced.

On wood, 0.25×0.46.
Molin collection.

GODFREY SCHAICKEN. Born at Made, near Geertruidenberg, in 1643, died in Haag November 16th 1706. Pupil of Samuel van. Hoogstratem and Gherard Don.

No. **195.** Jesus scourged. There is an exact copy of this pictures in Count Papafava's collection at Padua.

On copper, 0.52×0.26.
Contarini bequest.

Ascribed to GABRIEL METZU: recalls the Dutchman Henry Martin Sorgh or Rokes.

No. **196.** Woman sleeping.

On wood, 0.26×0.23.
Molin cotlection.

FLEMISH PAINTER of XVII. CENTURY.

No. **197.** Fruit, food, glasses, etc.

On wood, 0.63×0.92.

ANTHONY MOOR. Born at Utrecht in 1512, died at Antwerp in 1572 or 1578. Was a pupil of John

Scorel, but was influenced in later life by Italian art.

Portrait of an old lady. No. **198.**

On canvas, 0.96×0.59.
Contarini bequest.

Copy of BOSCHAERT (see No. 193).

Flowers. No. **199.**

On wood, 0.47×0.63.

Imitation of JOHN BREUGHEL (*called dei velluti*).

Landscape with windmill. The signature I. BRE- No. **200.**
VGHEL F. is false.

On copper, 0.24×0.37.
Molin collection.

FRENCH PAINTER who flourished about the half of the XVI CENTURY.

Male portrait. No. **201.**

Ond wood, 0.20×0.17. ★
Contarini bequest.

THOMAS WYCK. Born at Beverwyck, near Haarlem, in 1616; died in the same town, August

1677. Was influenced by Peter von Laar, and according to some writers, he also travelled in Italy.

No. **202**. The study of a writer. The signature is almost illegible.

On wood, 0.28×0.24.
From the Manfrin Gallery.

CALIARI (Paolo) called PAOLO VERONESE. 1528-1588.

No. **203**. The supper in the house of Levi. This work is dated A. D. MDLXXIII DIE XX APR. This most valuable painting was executed for the Refectory in the convent of the P. P. Domenicans of S. S. Giovanni and Paolo to replace a painting by Titian which had been destroyed by fire July 17th 1571, through the fault of some German soldiers who were sleeping on the groundfloor premises. Paolo Veronese was accused by the Holy Inquisition of having been guilty of irreverence in the composition of the picture and was summoned before the tribunal on this charge.

On canvas, 5.50×12.78.
From the refectory of the Convent of S. S. Giovanni Paolo.

No. **204**. The prophet Isaiah in chiaroscuro (see No. 266).

On canvas, 2.53×0.60.
From the destroyed church of S. Niccolò of the Lattuga.

PAOLO VERONESE and assistants.

The Martyrdom of S. Christina. Formed part No. **205.**
of a series with No. 206, 208, 209.

On canvas, 1.53×2.85.

S. Christina in prison visited by angels. No. **206.**

On canvas, 1.55×2.75.
From the destroyed church of S. Antonio at Torcello.

Madonna and child; beneath are noblemen and No. **207.**
noblewomen, the pope, emperor, doge, and S. Domenick distributing roses, Signed: DECEMBRIO MDLXXIII IN TEMPO DE M. ZUANE DAL DOLFIN GASTALDO E M. DOMENICO FAVRO VICARIO. M. JACOMO CIGNO SCRIVAN ET COMPAGNI.

On canvas, 1.74×3.15
From the church of S. Peter Martyr at Murano.

The temptation of S. Christina to adore Pagan No. **208.**
Idols (see No. 2.05).

On canvas, 2.00×1.97.

The flagellation of S. Christina (see No. 205). No. **209.**

On canvas, 2.05×1.46.
From the destroyed church of S. Antonio at Torcello.

ROBUSTI (Jacopo) TINTORETTO.

No. 210. Madonna and Child with whom are S. S. Mark, Roch, Sebastian an Theodore, three keepers of the treasury and their families. The coats of arms are those of the families Pisani, Malipiero and Basegio. Signed : UNANIMI CONCORDIA E SIMBOLUS 1566.

On canvas, 2.23×5.20.

From the Magistrato of the Camerlenghi of Comun at Rialto.

MICHELE PARRASIO. Flourished in Venice during the second half of the XVI century.

No. 211. The descent from the cross.

On canvas, 1.13×0,96.

Presented by Countess Renier.

CALIARI (Paolo) called PAOLO VERONESE, 1528-1588.

No. 212. The battle of Lepanto. Venice in the clouds implores the help of the Virgin, around her are angels and guardian saints. The latter are S. Mark, S. Peter, S. Roch and S. Justina.

On canvas, 1.67×1.37.

From the church of S. Peter Martyr at Murano.

ROBUSTI (Jacopo) called TINTORETTO, 1519-1594.

The crucifixion. No. **213**.

On canvas, 2.80×4.44.

From S. S. Giovanni Paolo where it had been deposited : was originally in the destroyed church of S. Severo.

GIAMBATTISTA D' ANGELO, (called the Moro). Born at Verona and worked in Venice about the half of XVI century.

S. Mark and three mngistrates recruinting for the militia. No. **214**.

On canvas, 1.52×4.85.

Was deposited in the church of S. S. Giovanni Paolo but was originally in the Magistrato of the Armar in the Ducal Palace.

ROBUSTI (Jacopo) called TINTORETTO, and assistans.

The Resurection of our Lord. No. **215**.

On canvas, 1.55×2.30.

From the hall of the Scudo in the Ducal Palace.

DOMENICO ROBUSTI (Tintoretto). Son of Jacob, born in Venice in 1562, died there May 17th 1635.

No. **216.** Madonna and Child, S. Joseph, S. Mark, S. Jerome and the doge Marino Grimani. The coats of arms of the Grimani family are painted at the side, with the words : MARINVS GRIMANVS VENETIAR . DVS-MDXCV.

On canvas, 1.03×3.20.
From the Ducal Palace.

ROBUSTI (Jacopo) called TINTORETTO, 1519-1594.

No. **217.** The Descent from the Cross. A copy of this picture, with the addition of S. Joseph of Arimethea, exists in the Pitti Gallery at Florence, another is in the Brera Gallery.

On canvas, 2.26×2.92.
From the suppressed church of the Umiltà.

DOMENICO ROBUSTI (Tintoretto), 1562-1635.

No. **218.** Portrait of a Senator; probably the fragment of a composition.

On canvas, 0.80×0.67.
From the Magistrato of the Monte dei Sussidi.

ROBUSTI (Jacopo) called TINTORETTO, 1510-1594.

No. **219.** The Assumption. Some of the apostles are portraits.

On canvas, joined, 2.35×1.34.
From the destroyed church of S. Stin.

ALESSANDRO VAROTARI called Padovanino *(son of Darius)*. Born before 1590 at Padua and died in 1650. Made a special study of Titian's works.

The Marriage of Cana. Signed: *Alexander Varotari pictor patavinus f. 1622.* No. **220.**

Canvas with three arches; the spandrels and smaller paintings are joined.

From the refectory of the suppressed convent of S. Giovanni of Verdara at Padova.

ROBUSTI (Jacopo) called TINTORETTO. 1519-1594.

Virgin in glory with S. Cecilia, S. Marina an S. Theodore. Beneath are S. S. Cosimo and Damiano. No. **221.**

On canvas, 3.40×2.50.

From the suppressed church of S. S. Cosimo an Damiano at the Giudecca.

VENETIAN PAINTER late XVI CENTURY.

Portrait. No. **222.**

On canvas, 0.80×0.61.

From the Procuratie Nuove.

Leonardo Corona. Born at Murano in 1561; died in 1605. Was a pupil of his father Michael; influenced by Tintoretto.

No. **223**. Jesus crucified.

On canvas with arched top, 2.63×1.37.
From the church of S. Maria Formosa.

ROBUSTI (Jacopo) called TINTORETTO, 1519-1594.

No. **224**. Portrait of the procurator Matthew Dandolo, (1563-1570), with his coat of arms and initials.

On canvas, 1.10×1.50.
From the Procuratia of Ultra.

No. **225**. S. Justina and the three Treasurers, recognised by their coats of arms as Marco Zustinian, Angelo Morosini, Alessandro Badoer and their respective secretaries. Dated 1580. The letter Z. which was at the side of Zustinian's coat of arms has been altered by the restorers into the letter, A.

On canvas, 2.16×1.81.
From the Magistrato of the Camerlenghi, Rialto.

GIACOMO NEGRETTI (called Palma junior). Son of Anthony and Giulia and grandson of Bonifazio Pitati, was born in 1544 at Venice and died in 1628. Ge learned the art of painting from his father, then worked at Urbino and Rome, returning to Venice at 25 years of age ; influenced by Tintoretto.

N. **226**. The twelve thousand.

On canvas, 2.35×5.85.
From the albergo of the Scuola Grande at S. John the Evangelist's.

ROBUSTI (Jacopo) called TINTORETTO. 1519-1594.

Jesus risen from the dead blesses theen pro- No. **227.**
veditori. The coats of arms have been partially obliterated by the restorers.

On canvas, 0.90×4.05.
From the offices of the Provveditori sopra le camere.

A portrait. No. **228.**

On canvas, 0.74×0.62.
From the Magistrato of the Monte dei Sussidi.

LEANDRO DA PONTE son of Jacopo da Bassano. Born in 1558; died in Venice in 1623.

Portrait of the Doge Marcantonio Memmo 1612- No. **229.**
1615.

On canvas 1.14×0.87.
From the suppressed convent of S. Giacomo at the Giudecca.

Ascribed to ROBUSTI (Jacopo) called TINTORETTO.

Portrait of the procurator Marco Grimani (1565). No. **230.**
Signature retouched : MARCVS GRIMANVS MDLXXVI ; date of Grimani's election as procurator of Cifra.

GIOVANNI CONTARINI. Born at Venice in 1549,

died 1606. Studied sculpture with Alessandro Vittoria.

No. **231.** Portrait.

On canvas, 0.68×0.67.
From the Procuratie Nuove.

ROBUSTI (Jacopo) called TINTORETTO, 1519-1594.

No. **232.** The Woman taken in Adultery; a subject frequently treated by this master.

On canvas, 1.16×2.03.
Presented by Countess Renier.

No. **233.** Portrait of the Doge Alvise Mocenigo (1570-1577.

On canvas, 1.15×0.95.
From the office of the Procurator of Ultra.

No. **234.** Portrait of the Procurator Andrea Cappello, 1537-1564.

On canvas, joined, 1.14×0.89.
From the Procuratie Nuove.

No. **235.** Portrait in the guise of the Evangelist.

On canvas, 0.82×0.63.
From the Magistrato of the Monte dei Sussidi.

No. **236.** This is one of Tintoretto' s early works, though

by some it has been ascribed to Titian. It is the portrait of the procurator Antonio Cappello. Signed: ANTONIVS CAPELLO MDXXIII. This date does not refer to the year in which the picture was painted but to that of Antonio Cappello's election to the dignity ot procurator *de supra*.

On canvas, 1.11×0.81.
From the Procuratia de Supra.

ROBUSTI (Jacopo) called TINTORETTO, 1519-1594.

Portrait of Battista Morosini painted before 1573, the date of his election to the dignity of procurator. There is another portrait of him by Tintoretto in the dueal palace. No. **237**.

On canvas, 0.96×0.62.
Contarini bequest.

PALMA (Jacopo) the younger, 1544-1628.

The triumph of death (see No. 226). No. **238**.

On canvas, 2.35×4.40.
From the hall of the Albergo of the Scuola Grande of S. John the Evangetist.

ROBUSTI (Jacopo) called TINTORETTO, 1519-1594.

Madonna and Child, and the Magistrates Sebastiano Cappello, Bartolomeo Paruta, and Niccolò Bon, elected to the rank of provveditori in 1586. No. **239**.

the date of the picture; the coats of arms and initials refer to these personages.

On canvas joined, 0.91×3.91.
From the Magistrato of the Provveditori over the Ragioni delle Camere.

No. **240**. Portraits of two Senators.

On canvas, joined, 1.79×1.25.
From the Magistrato of the Camerlenghi.

No. **241**. Portrait of a Senator.

On canvas, 1.51×1.13.
From the Procuratie Nuove.

Ascribed to J. ROBUSTI. It is difficult to ascertain with any certainty by whom this pictures was painted so greatly has it been injured by the restorers.

No. **242**. Portrait of the Procurator Carlo Morosini, 1522-1562, with initials and coat of arms.

On canvas, 1.36×1.13.
From the Procuratie of Ultra.

Jacopo ROBUSTI (Tintoretto) and Assistants.

No. **423**. Virgin and Child and four senators.

On canvas, 1.88×1.45.
From the Magistrato of the Sale.

Portrait of two senators. No. **244.**

On canvas, 1.78×1.25.
From the Procuratie of Ultra.

VECELLIO (Tiziano) called TITIAN, 1477-1576.

Portrait of Jacopo Soranzo, elected procurator in 1522, died in 1551 aged 85 jears. The tecnique of the head is undoubtedly after the manner of Titian; the treatment of the robes and hands however, recall the style of Tintoretto to whom this picture is sometimes attributed. The signature: IACOPVS SUPERANTIO MDXIIII has been repainted, for it should record the date 1522 in which year J. Soranzo was elected procurator *de supra*. There is a fine portrait of the same Soranzo by Tintoretto in the Museum of the Castle at Milan. No. **245.**

On canvas, 1.06×0.88.
From the Procuratia of Supra.

CARLO CALIARI (called Carletto), Born at Venice in 1570, died there very young, in 1596, Studied under Paul Veronese, his father, who placed him also with Jacopo Bassano.

The resurrection of Lazarus. Signed. No. **246.**

On canvas, 2.15×5.08.
From the Scuola of the varoteri or furriers.

PALMA (Jacopo) the younger, 1544-1628.

No. **247**. S. Francis of Assisi. This subject was again painted by Palma for the church of S. Angelo Raffaele.

On canvas, 2.03×1.19.

From the destroyed church of S. Niccolò della Lattuga.

CALIARI (Carlo) called CARLETTO. 1570-1596.

No. **248**. Veronica and Christ staggering under the weight of the cross. Signed: CAROLVS CALIARIVS, PAULI VERON. FIL. F.

On canvas, 2.36×3.07.

From the suppressed church of S. Croce, Belluno.

ROBUSTI (Domenico) son of Tintoretto, 1562-1635.

No. **249**. Portrait of a procurator.

On canvas, 0.62×0.50.

No. **250**. Portrait of a procurator.

On canvas, 0.62×0.50.

Ascribed to LEANDRO DA PONTE (Bassano).

No. **251**. Portrait of the patriarch Giovanni Tiepolo, 1619-1630. One of the pilasters bears a comme-

morative epigraph. It is probably one of Bassano's last works.

On canvas, 1.12×1.23.
From the Procuratia of Citra.

LEANDRO DA PONTE (Bassano) 1558-1623.

The resurrection of Lazarus. Signed : LEANDER BASSANENSIS F. No. **252.**

Arched canvas joined, 4.03×2.35.
From the suppressed church of the Carità.

Ascribed to BENEDETTO CALIARI. Born in Venice 1528, died in the same town 1598, Was a pupil and collaborator of Paul Veronese, his brother. Some have believed this painting to be the joint work of Gabriel and Charles, sons of Paul Veronese.

Jesus before Pilate. No. **253.**

On canvas, 3.00×4.44.

CARLO CALIARI (Carletto), son of Veronese, 1570-1596.

An angel with the instruments of the Passion. No. **254.**
This painting and Nos. 257, 329 and 338 were in S. Niccolò of the Lattuga, near the high altar, the altar piece of which was painted by Titian. and is now in the Gallery of the Vatican.

On canvas, 2.92×0.66.

CALIARI (Paolo) called VERONESE 1530-1588.

No. **255**. The Crucifixion.

On canvas, 284×4.48.

No. **256**. S. Luke and S. John the Evangelist. Were originally two separate panels occupying, with the two evangelists at No. 261, the four angles of the ceiling to which No. 661 belonged.

Canvas joined, 2.00×3.15.

CALIARI (Carlo) called CARLETTO, 1570-1596.

No. **257**. An angel with the instruments of the Passion, (see No. 254).

On canvas, 2.92×0.63.

From the destroyed church of S. Niccolò della Lattuga.

CALIARI (Paolo) and assistants.

No. **258**. Charity, in chiaroscuro (see No. 262).

On canvas, 2.84×1.15.

From the suppressed school of the Mercanti.

CALIARI (Carlo) called CARLETTO, 1570-1596.

No. **259**. The Madonna and Child in glory, a group of figures with some females kneeling, and Veronica Franco who founded a penitentiary in 1578.

On canvas joined, 2.40×2.60.

From the church of the Soccorso.

CALIARI (Paolo) called VERONESE. 1530-1588.

The Annunciation. The emblem of the Scuola dei Mercanti is seen on the arch in the background, while on the base of the pillar are the coats of arms of the Cadebrazzo and Cottoni families. This picture was painted between 1583 and 1586. No. **260.**

On canvas, 2.70×5.37.

From the suppressed Scuola of the Mercati.

S. Mark and S. Matthew (see No. 256). No. **261.**

On canvas, joined, 2.00×3.15.

From the destroyed church of. S. Niccolò della Lattuga.

Faith, in chiaroscuro (see 258) painted by Paolo Veronese and assistants. No. **262.**

On canvas, 2.83×1.15.

From the suppressed Scuola of the Mercanti.

CALIARI (Benedetto), 1538-1598.

The supper of our Lord and washing of the feet. No. **263.**

On canvas, 2.75×3.65.

From the destroyed church of S. Niccolò. della Lattuga.

CALIARI (Paolo) called VERONESE, 1530-1588.

No. **264**. The Coronation of the Virgin.

On canvas with arched top, joined, 3.90×2.15.
From the church of Ognissanti.

No. **265**. The Assumption.

On canvas, joined, with arched top, 3.94×1.94.
From the high altar of the church of S. Maria Maggiore.

No. **266**. The prophet Ezekiel in chiaroscuro (see N. 204).

On canvas, 2.51×0.63.
From the destroyed church of S. Niccolò della Lattuga.

PALMA (Jacopo) the younger, 1544-1628.

No. **267**. The body of Jesus supported by three angels.

On canvas, 1.32×1.10,
Presented by Countess Renier.

ANDREA MELDOLLA called SCHIAVONE, son of Simon, born at Zara in 1522. While still a youth he removed to Venice where he died December the first 1563. Influenced by Titian,

No. **268**. Jesus bound. Soldiers marching towards Jerusalem.

On wood, 0.60×0.72.
Molin collection.

BONIFAZIO DE' PITATI (called Veronese). Son of Marzio, an armourer, born in Verona, 1487. Removed to Venice in 1505 where he died after a long illness, October 19th 1553, Was a pupil of Jacopo Palma, the elder, whose nephew Antonio, son of Bartholomew Palma, was a fellow worker of Pitati's whose niece, Giulia, he married. The existence of another painter called Bonifazio (whose family name was Pasini) of Verona who died in the latter town in 1590, never having, left it, led to many suppositions as to the existence of a Bonifazio I of Verona who worked in Venice, but he was quite another individual to the Bonifazio Pitati called Bonifazio II of Verona, who died there, as we said before, in 1553. Certain peculiarities of style in several paintings, on which not omly Pitati but some of his followers or pupils worked, (as for instance Domenioo Biondo, Stefano Cernotto, Vitrulio Buonconsiglio, Antonio Palma, Polidoro da Lanzano, Jacopo Pistoia, Battista and Marcantonio of Bonifazio), caused these, and others bearing dates after his death, to be attributed to a Bonifazio III of Venice. All these suppositions and conjectures are utterly groundless.

Holy family. Virgin and Child, S. John, S. Joseph, S. Jerome. S. Catharine and S. Barbara. No. **269.**

On wood 0.77×1.33.
From the Confraternita of S. Pasquale Baylon.

Jacopo ROBUSTI (Tintoretto) and assistants.

The virgin Mary sheltering under her mantle No. **270.**

several devout members of a brotherhood. Signed on the pedestal : SUB TVVM PRAESIDIVM CONFUGIMVS.

Arched canvas, 1.82×0.96.
Contarini bequest.

MELDOLLA (Andrea) called SCHIAVONE, 1522-1563.

No. **271.** Jesus in the presence of Pilate. A favorite subject of this painter.

On canvas, 1.14×2.03.
Presented by Countess Renier.

FRACESCO TORBIDO (called il Moro). Born in Verona at an uncertain date but probably before 1500, because the Gallery of Munich possesses a painting of his, No. 1125. signed and dated 1516. He died after 1546. Ho was a friend and pupil of Liberale Veronese but was influenced by Venetian art and Giulio Romano.

No. **272.** Portrait of an old woman holding a scroll on which is written the motto: COL TEMPO. Also the frame is a work of the first half of the XVI century.

On wood, 0.60×0.60.
From the Manfrin Gallery.

Domenico ROBUSTI (Tintoretto), 1562-1635.

No. **273.** Portrait of the procurator Pietro Marcello. Bears

his coat of arms and the signature; 1595 PETRVS MARCELLVS.

On canvas, 1.14×1.00.
From the Procuratia de Citra.

PALMA (Jacopo) the younger, 1544-1628.

Ecce Homo. No. **274.**

On canvas, 0.76×0.59.
Contarini bequest.

Copy of BONIFAZIO PITATI.

Holy family. This is a copy of a painting in the National Gallery, London. No. **275.**

On wood, 1.18×0.78.
Molin collection.

PITATI (Bonifazio) and assistants.

S. Paul and S. Francis. with the coats of arms and initials of the provveditori Paolo Corner 1542) and Francesco Barbaro (1543). These and the following Magistrates held their office for a period of 16 months; the dates refer to the close of their magistracy. No. **276.**

On canvas with arched top, 1.76×1.36.
From the Magistrato del Sale.

PITATI (Bonifazio) of Verona, 1487-1553.

No. **277**. S. Mark and S. Anthony abbot with the coats of arms and initials of the governors Marco Zantani (1539), and Anthony Suriano (1540).

On canvas with arched top, 2.20×1.30.

From the Magistrato of the Governatori delle Entrate, in the palace of the Camerlenghi at Rialto.

PITATI (Bonifazio) and assistants.

No. **278**. The woman taken in adultery. In the background a corner of the Sansovino library, and the Loggetta of the Campanile. This picture was probably painted in 1544. It used to hang between No. 276, of this Gallery, and another picture now in the Academy of Vienna at No. 10.

On canvas with arched top, 1.77×30.3.

From the Magistrato del Sale.

No. **279**. S. Vincent Ferrero and S. Jacob. Has five coats of arms and the initials of Vincenzo Gritti (1543), Jacopo Pisani (1544), Giovanni (Zuane) Memo, Vincenzo Priuli and Bernardo Valier. The three latter held their magistracy between 1561 and 1562, and it was in order to add their coats of arms that the picture was pieced and the date MDLXI added.

On canvas with arched top, 2.08×1.49.

From the Magistrato of the Governatore dell' Entrate.

PITATI (Bonifazio) of Verona 1487-1553.

No. **280.** S. Sebastian, S. Bernard, and the devil, with the shields and initials of Sebastiano Cappello, (1531) and of Bernard Contarini, (1532). This panel was one of five; two are in the Royal Palace of Venice, and two in the Royal Museum of Vienna.

On canvas, with arched top, 2.18×1.36.

From the palace of the Camerlenghi at Rialto.

No. **281.** The adoration of the Magi, a favorite subject of this painter. The picture is much repainted; it was also injured during the siege of Venice in 1849. It formed part of a decorative scheme to which No. 319 of this gallery belonged, and a Dispute in the Temple after the manner of Bonifazio now in the Pitti palace at Florence.

On canvas with double arched top, 1.90×3.32.

From the Magistrato ot the Cassa del Consiglio dei Dieci, in the palace of the Camerlenghi, Rialto.

No. **282.** S. Nicholas, S. Anthony af Padua and S. Paul, with the coats of arms and initials of Niccolò Foscari, (1550) Antonio Valier, (1550) and Paolo Correr (1551).

On canvas with arched top, 1.90×1.56.

From the Camera of the Imprestiti, in the palace of the Camerlenghi at Rialto.

ROBUSTI (Jacopo) TINTORETTO and PARRASIO (Michele).

No. **283.** S. Mark and S. Vincent of Spain. Both the coats of arms (one is that of the Cappello family) and the initials have probably been much rapainted and altered.

On canvas with arched top, 1.95×160.

From the Magistrato del Sale.

PITATI (Bonifazio) 1487-1553.

No. **284.** Jesus enthroned, with S. S. Justina, Louis of Toulouse, Victor, Domenick, Mark, and others; an angel playing a musical instrument with other figures in the background, Jesus holds a book on which we read; NON FACIES QVOD INIQVVM EST NEC INIVSTE IVDICABIS. The date MDXX which is inscribed on the step of the throne has been retouched and altered. It must have been originally MDXXXI that being the date of the magistracy of the three governatori, Alvise Bono, Domenico Cappello, and Vettore Donato to whom the coats of arms and inscriptions refer. The two side panels belonging to this picture are now in the Este Gallery at Modena.

A three arched canvas, 1.90×4.36.

From the Magistrato of the Governatori delle Entrate.

PITATI (Bonifazio) and assistants.

S. John the Baptist, S. Peter and S. Philip. No. **285.** Has two coats of arms with the initials of Peter Minoto (1546) and John Philip Barbarigo (1546).

On canvas with arched top, 2.05×1.31.

S. Andrew, S. Anthony abbot, and S. John No. **286.** the evangelist. There are four coats of arms injured by repainting, with initials' referring to the Magistrati Andrea Vendramin (1546) Andrea Gradenigo, Antonio Bernardo and Giovanni Corner, all three of the jear, 1547.

On canvas with arched top, 2.03×1.37.
From the Magistrato del Monte Novissimo in the palace of the Camerlenghi at Rialto.

This much repainted canvas has four coats of No. **287** arms which evidently refer to Girolamo Zeno (1542), Alvise Contarini (1543), Vincenzo Gritti 1543), and Antonio Venier (1544).

On canvas with arched top, 1.96×3.10, with spandrels and smaller paintings joined on.

S. Matthew with the symbolical angels and S. No. **288.** Alvise, king of France. Has four much injured coats of arms, with initials, commemorating Alvise

Barbarigo (1534-1539), his brother Matthew (1539) and Lorenzo Barbarigo (1541).

On canvas with arched top, 2.12×1.45.

From the Magistrato of the Governatori dell' Entrate.

PITATI (Bonifazio) called Veronese, 1487-1553.

No. **289.** S. Jacob and S. Vincent Ferreri. Has two coats of arms and initials which refer to Jacopo Moro (1532) and Vincenzo Priuli (1532).

On canvas with arched top, 1.92×1.18.

From the Magistrato del Sale.

PITATI (Bonifazio) and assistants.

No. **290.** S. Philip and the pope S. Silvester. Has two coats of arms, of Silvester Minio and Philip Donato, (1545), to which at a later date were added those of Melchiore Natal (1562), Marino Donato (1563) and Alessandro Contarini (1563); the date MDLXII refers to these later additions.

On canvas with arched top; 2.16×1.28.

From the Magistrato of the Governatori dell' Entrate.

PITATI (Bonifazio) called Veronese, 1487-1553.

No. **291.** The supper in the Rich man's house, This picture was painted for the Grimani family. The rich man is supposed to be a portrait of Henry VIII

of England, and the lady standing at his side is said to be Anna Boleyn. The faces of the rich man and Lazarus are seen also amidst the flames in the background.

On canvas, 2.00×4.26.
From the family Grimani-Giustinian.

Copy from PITATI (Bonifazio).

The birth of Mary. No. **292.**

On canvas with arched top, 1.95×1.53.
From the Ufficio Monte Novissimo.

PITATI (Bonifazio) called Veronese, 1487-1553.

S. Bruno and S. Catharine. This picture and the following one, painted in 1535, were once the side panels of a Last Supper executed by Pitati and which in all probability still exists in some foreign gallery. No. **293.**

On canvas, 2.03×1.07.

S. Jerome and S. Beatrice. No. **294.**

On canvas, 2.03×1.05.
From the refectory of the destroyed convent of the Certosa.

The judgment of Solomon, dated : MDXXXIII. No. **295.**

On canvas with two arches, 1.78×3.05.
From the Magistrato del Sale.

VENETIAN PAINTER XVI CENTURY.

No. **296**. Portrait of a procurator, probably part of a larger work.

On canvas, 0.56×0.40.
Presented by Countess Renier.

After DOSSO DOSSI.

No. **297**. Portrait of a man.

On canvas, 0.71×0.66.
Molin Collection.

Ascribed to GIORGIONE. Formerly ascribed to Pordenone.

No. **298**. Portrait of a holy man. Wears a ring with the coat of arms of the Duodo or Ghisi family. Appears to be a portion of a larger painting.

On wood, 0.37×0.38.
Contarini bequest.

After MORETTO.

No. **299**. Portrait.

On canvas, 0.66×0.54.
Presented by Countess Renier.

BUSI (Giovanni) called CARIANI, 1480-1547 (?).

Portrait. Signed : MVXXVI. ANN. TRIGINTASEX. No. **300**.

On canvas, 0.82×0.76.
Contarini bequest.

Portrait of a woman. No. **301**.

On wood, 0.56×0.44.
Presented by Countess Renier.

JACOPO NEGRETTI (called Palma) senior. This panel, much injured by repainting, was at one time attributed to Cima and also to Pordenone.

Peter enthroned with S. Paul, S. Justina, S. John the Baptist, S. Angusta, S. Mark and S. Titian of Oderzo. No. **302**.

Panel with arched top, 2.85×1.76.
From the church of Fontanelle d' Oderzo.

BERNARDINO LICINIO (son of Anthony of Poscante near Bergamo). The exact date of his birth is not known but he was already working in Venice in 1511, and was living with his brother Arrigo at S. Stae in 1528. His brother was the father of Giulio, also a painter. We hear of him for the last time in 1549. He died without issue. Was greatly influenced by Giorgione whose pupil he probably was. He was related to Gio. Antonio Licinio of Lodi, painter and glass blower. There is a well known palnting by Bernardino, in the

Borghese Gallery at Rome, of Arrigo Licinio and his family.

No. **303**. Portrait of a woman. In the background the coat of arms (Lions rampant, with sun and moon) of the family Morello of Treviso. Signed : E. A. XLVIII — A. A. XV.

On canvas. 0.75×0.59.
Presented by Countess Renier.

Ascribed to GIOVANNI ANTONIO PORDENONE.

No. **304**. Portrait of a woman, much repainted.

On canvas, 0.83×0.76.

GIOVANNI ANTONIO SACCHIENSE (called also Regillo and Pordenone). Son of the builder Angelo of Lodesani, native of Cortecelle near Brescia, was born at Pordenone in 1484, and died in Ferrara, January 14th 1539. He was first placed in Ferrara with Martino da Udine who in 1508 was employed there painting for the Este family. Was influenced by Giorgione, Lotto and Titian.

No. **305**. Portrait of a woman with a turban.

On canvas, 0.46×0.44.

Ascribed to the same painter as above.

No. **306**. S. John the Baptist, much repainted.

On wood, 0.58×0.49.

ROCCO MARCONI son of Philip. Born in Venice in the second half of the XV century. We hear

of his works in 1505, and in 1526 his name was enrolled as a member of the brotherhood of the Scuola of S. Anna at Castello. He was influenced not only by Sebasliano Luciani and Palma senior but by German art.

The Redeemer. This subject was several times treated by Marconi. On the scroll is written : EGO SVM LVX MVNDI. No. **307.**

On canvas, 0.97×0.75.
Contarini bequest.

SCHOOL of BONIFAZIO PITATI.

The adoration of the Magi. No. **308.**

On canvas, 0.76×1.05.
From the Magistrato of the Cinque Savi sopra la Mercanzia.

JACOPO PALMA senior and BONIFAZIO PITATI.

This painting was originally divided so as to form the shutters of the altar where the relics were kept in the church of the Servi. Il represents Jesus in the midst of the apostles speaking to Philip and the dialogue is thus written : DOMINE OSTENDE NOBIS PATREM ET SVFFICIT NOBIS — PHILIPPE : QVI VIDET ME VIDET ET PATREM MEVM. EGO ET PATER VNVM SVMVS. Above is inscribed: SIGNVM TRINITATIS. No. **309.**

On wood, 1.90×1.56.
From the suppressed church of the Servi.

PALMA (Jacopo) senior.

No. **310.** The Canaanitish Woman. This painting is registered in the inventory of 1529 recording the property left by Palma, and was: *mezo facto.* Injured at the sides.

On wood, 0.92×1.53.
Contarini bequest.

PARIS BORDONE son of John. Was born at Treviso in 1500, while still young went to the studio of Titian in Venice, in which town he died January 19th 1571.

No. **311.** Angels flying,

On wood, 0.52×1.00.
Molin collection.

POLIDORO DE' RENZI of LANZANO (son of Paul). Born at Lanzano near Brescia in 1515, died at Venice July 21st 1565, Was a pupil of Bonifazio Pitati.

No. **312.** The Virgin and sleeping Child, S. John the baptist and an angel.

On wood, 0.80×0.66.
Contarini bequest.

No. **313.** The Virgin and Child with S. John te Evan-

gelist. and S. Catharine. An old monk kneels bearing in his hand a scroll with the word : PECCAVI.

On canvas, 0.81×1.03.
From the suppressed church of the Servi.

VECELLIO (Tiziano) called TITIAN 1477-1576.

S. John the Baptist. Signed under the left foot of the saint : TICIANVS. There is a duplicate of this picture in the vestry of the Escurial. No. **314**.

On canvas, 1.97×1.36.

PALMA (Jacopo) the elder 1480-1528.

The Assumption, an early work of Palma's. No. **315**.

On wood, 1.85×1.38.
From the suppressed church of S. Maria Maggiore.

PORDENONE (Giovanni Antonio), 1484-1539.

S. Lorenzo Giustinian, first patriarch of Venice with S. John the Baptist, S. Augustine, S. Francis, S. Bernardino of Siena, and other two figures. This picture replaced one, painted in 1525 by Girolamo of Santacroce, for the Renier chapel at the Madonna dell' Orto. Signed : JOANNIS ANTONII PORTVNAENSIS. No. **316**.

On canvas with arched top, 4.10×2.25.
From the church of the Madonna dell' Orto.

No. **317**. Jesus between S. John the Baptist and S. Peter. This composition is not unlike one at S. S. Giovanni e Paolo.

On canvas with arched top. 1.87×1.23.
From the destroyed church of S. Maria Nova.

PITATI (Bonifazio) called Veronese, 1487-1553.

No. **318**. S. Mark with the coats of arms of Marco Zantani, elected provveditore March 7th 1529, and Francesco de Leze, elected January 16th 1530. This office lasted sixteen months.

On canvas with arched top, 2.20×1.22.
From the Magistrato del Sale.

No. **319**. The massacre of the Innocents. Some of the figures in this picture recall a similar composition by Raphael, (familiar to many through the engravings of Marcantonio Raimondi) and another by Titian of S. Peter Martyr (see No. 281).

On canvas with arched top, 1.98×1.83.
From the Magistrato of the Cassa del Consiglio dei Dieci.

PORDONE (Paris) 1500-1574.

No. **320**. The Fisherman presenting the ring to the Doge. This picture, as also No. 516, once belonged to the Scuola Grande of S. Mark's and represents the following legend: On the night of February 25th 1340, whilst a terrible storm was raging, a fisherman was busy securing his boat

to the pier, when an unknown individual approached and ordered him to ferry him at once to the island of S. Giorgio Maggiore. There a warrior was awaiting them who immediately entered the boat and commanded the fisherman to row towards S, Niccolò del Lido. There a third individual entered the boat who again ordered the man to row on, and this time into the open sea. As they left the port they met a ship crowded with spirits intent on reaching Venice and destroying the town; but the three unknown passengers who were S. Mark, S. George and S. Nicholas, put them to flight by making the sign of the cross, so the city was saved. Then, in order to make the miracle known, on leaving the boat, S. Mark gave the fisherman a ring telling him to give it to the Doge Bartolomeo Gradenigo and to relate to him all that he had seen. Paris Bordone, who painted this picture about 1535 represented, not this doge, but Andrea Gritti (d. 1538) Signed; PARIDIS BORDONO. It is one of the pictures belonging to the Scuola Grande of S. Marco and was restored in 1733 by the painter D. Giuseppe Zanchi; has been also much varnished.

On canvas, 3.65×2.98.

From the Albergo della Scuola Grande di S. Marco, now Ospedale Civile.

PORDENONE (Giovanni Antonio), 1484-1539.

The Madonna del Carmelo. Her mantle is held No. **321.**
up by angels so as to shelter several bretheren and

the Ottoboni family under its folds. This much injured picture is signed ; DIVE MARIE CARMELI SOCIETAS.

On canvas, 2.80×2.99.

Received in exchanged from the heirs of Canova. Was originally in the church of Pescincanna not far from Pordenone.

BORDONE (Paris,) 1500-1571.

No. **322.** Paradise ; a poor picture painted about 1560 and signed : PARIDIS BORDONO.

On canvas with arched top, 3.29×1.62.

From the suppressed church of the Benedictines of Ognissanti at Treviso.

RENZI (Polidoro dei) of Lanzano, 1515-1565.

No. **323.** The descent of the Holy Spirit. Signed ANNO : DOMINI MDXLV.

On canvas with arched top, 2.75×1.93.

From the Scuola of the Spirito Santo ; was formerly in the adjoining church.

MELDOLLA (Andrea) salled SCHIAVONE, 1522-1563.

No. **324.** The Circumcision.

On canvas. 1.15×2.12.

Contarini bequest.

PITATI (Bonifazio) **and PISTOJA** (Jacopo) son of Francis.

The Madonna in Glory with the infant Christ. No. **325.** Below are S. Francis, S. Chiara, S. Pietro, S. Andrea and S. Giacomo. This painting formed part of the decorative scheme of the Mocenigo chapel in S. Maria Maggiore and was executed in 1543.

On canvas with arched top. 3.67×1.83.
From the suppressed church of S. Maria Maggiore.

RIZZO (Francesco) of the Vecchi, from SANTACROCE.

The holy family. Madonna and Child, S. Zacha- No. **326.** rias and S. Chatarine.

On wood, 0.82×1.18.
Molin collection.

Ascribed to VECELLIO (Francesco).

The holy family and S. John the Baptist. Much No. **327.** repainted.

On canvas, 1.06×1.52.
Presented by Countess Reuier.

GIOVANNI GIROLAMO DE' SAVOLDI, son of BETTINO. Was born at Brescia about the year 1480; his death took place, it is believed, about 1548. He worked principally in Venice where his will

was proved in which he speaks of his wife, Mary of Flanders.

No. **328.** S. Anthony the abbot and S. Paul the hermit. The signature has been tampered with and retouched : JACOPVS SAVOLDO 1570 PINX BRIXIA DONAVIT referring probably to the gift of a picture by a relative of Jerome Diego Velasquez portraying the same subject which work is now in the Prado Gallery at Madrid. It was that picture which inspired Savoldi.

On wood, 1.63×1.32.
From the Manfrin Gallery.

CALIARI (Carlo) called CARLETTO, 1570-1596.

No. **329.** An angel with the instruments of the passion (see No. 254).

On canvas, 2.95×0.62.
From the destroyed church of S. Niccolò della Lattuga.

Ascribed to MELDOLLA (Andrea) called SCHIAVONE, 1522-1563.

No. **330.** S. John the Baptist.

On canvas, 0.81×1.23.
Contarini bequest.

ALESSANDRO BONVICINO (Moretto da Brescia). Born in 1498 at Brescia where he died in 1555.

Learned the art of painting from his father, then worked with Ferramola.. Studied the great Venetian masters hut retained throughout a great originality of style.

S. Peter. Probably this and the following paintings were at one time in the church of S. Agata in Brescia. No. **331**.

On wood, 1.17×0.50.

S. John the Baptist. No. **332**.

On wood, 1.17×0.50.

From the Manfrin Gallery.

FRANCESCO VECELLIO, Titian's brother, was born at Pieve of Cadore in 1483 where he died in 1559.

The Annunciation, much repainted. No. **333**.

On canvas, 2.37×1.85.

From the destroyed church of S. Niccolò of Castello.

Copy from MARCONI (Rocco).

The adulteress. One of the many duplicates of a theme often treated by this painter, examples of which are to he found in the Royal Palace of Venice and the National Gallery of Palazzo Corsini. Rome. No. **334**.

On canvas, 1.18×1.74.

MELDOLLA (Andrea) called CHIAVONE, 1522-1563.

No. **335.** The fable of Psyche. This fable was treated in a series of six pictures. No. 336, 337 and 341, of this gallery formed part of the series, the other two are missing. Probably the latter are in some foreign collection.

On canvas, 0.33×0.49.

No. **336.** The fable of Psyche.

On canvas, 0.32×0.52.

No. **337.** The fable of Psyche.

On canvas. 0.32×0.51.
Contarini bequest.

CALIARI (Carlo) called CARLETTO, 1570-1596.

No. **338.** An angel with the instruments of the passsion (see No. 254).

On canvas, 2.91×0.66.
From the destroyed church of S. Niccolò della Lattuga.

AVOLDO (Giovanni Girolamo). 1480 (?)-1548 (?.)

No. **339.** The portrait of a Domenican friar.

On canvas, 0.78×0.67.
Contarini bequest.

Ascribed to CONTARINI (Giovanni), 1549-1606.

Venus. Suggests reminiscences of the Danae in the Museum of Naples, painted by Titian in 1545 or 1546 for Ottavio Farnese, and similar works in the Imperial Gallery of Vienna and Imperial Hermitage of S. Petersburg. It is one of the best imitations and the tecnique reminds us of the small picture (No. 1133) in the Gallery at Munich, erroneously attributed to Paolo Veronese. No. **340.**

On canvas, 0.62×0.77.
Molin collection

MELDOLLA (Andrea) called SCHIAVONE, 1522-1563.

The fable of Psyche (see No. 335). No. **341.**

On canvas, 0.33×0.51.

FELICE RICCIO (called Brusasorci). Born at Verona in 1540, died in 1605. He learned the art to painting under his father and worked with Ligozzi at Florence.

Jesus at the pillar. No. **342.**

On wood, 0.27×0.19.
Contarini bequest.

GIOVANNI BATTISTA TIEPOLO. Son of Domenico, a mercantile captain, born at Venice in 1696, died at Madrid, Mark 27th 1770. Learned the rudi-

ments of art from Gregorio Lazzarini, but soon struck out a path of his own, though in some measure his personal gifts were influenced by the example of Paolo Veronese.

No. **343**. The bronze serpent. The painter Sack, residing in Hamburg possesses a picture which recalls this frieze.

On canvas, 1.64×13.68.

From the soppressed church of S. S. Cosma and Damiano at the Giudecca.

MELCHIORE de HONDECOETER. Born at Utrecht in 1636, died in Amsterdam April 3rd 1695. Studied under his father Gisberto and his uncle, Gio. Battista Weenix.

No. **344**. A hen and her chickens. Signed : M. D' HONDECOETER. Companion picture to 345.

On canvas 0.77×0.67.

No. **345**. Acock fight.

On canvas, 0.77×0.67.

Molin collection.

GIOVANNI FYT. Born in Antwerp in 1611, and died there in September 1661. Was a pupil of Giovanni van den Berch.

No. **346**. Dog and game. Signed : JOHANNES FYT 1649.

On canvas, 0.74×0.91

From the Manfrin Gallery.

ERMANNO SWANEVELT, Born at Woerden about 1620; died, according to some, at Rome in 1655; but according to other contemporary biographers he died at Venice iu 1659. Was a follower of Claudio Gallèe, called il *Lorenese*.

Landscape. No. **347**.

On canvas, 0.67×1.31.
Presented by the Abbot Parisi.

CATENA (Vincenzo), d. 1531.

The Virgin and child, S. John the Baptist and S. Jerome. An early work. No. **348**.

On wood, 0.73×0.94.
Presented by the heirs of Marcato.

After BRAND (Christina) junior.

Winter Landscape. No. **349**.

On canvas, 0.58×0.60.

A Landscape. No. **350**.

On canvas, 0.58×0.69.

Attributed to JACOPO DE HEUSCH. The compiler is of opinion that this picture is by a poor and obscure follower or imitator of Louis da Vadder.

Landscape. No. **351**.

On canvas, 0.65×0.77.
Molin collection.

SCHOOL of GASPARE DUGHET. This and following picture were first ascribed to Jodocus de Momper.

No. **352.** Landscape.

On canvas, 0.61×0.74.

No. **353.** Landscape.

On canvas, 0,61×0.74.
Presented by the Abbot Parisi.

NICOLA BERCHEM. Born in Haarlem in 1620, died at Amsterdam in 1683. Was a pupil of Pietro Claesz, his father.

No. **354.** A landscape with peasants and animals. Signed: C. S. BERGHEM. The three first letters are interlaced.

On canvas, 1.10×0.84.
Molin collection.

JOHN RILEY. Born in London in 1646, died there in 1691. Studied under Fuller, Zoust and Lely. Was a favorite at the court of England where he painted many portraits.

No. **355.** Portrait of an unknown cavalier.

On canvas, 072×0.63.
Presented by the Abbot Parisi.

LEONARDO BRAMER. Born at Delft in 1596. While still very young, went to Rome. Worked in Venice and other Italian towns. Returned to his native country where he was a very successful painter, died there at the close of 1673 or beginning of 1674. Recalls Rembrandt.

Ancient nuptial ceremony. No. **356**.

On wood, 0.68×0.50.

Ancient nuptial ceremony. No. **357**.

On wood, 0.68×0.50.

DAVID of CONINCK. Born at Antwerp ; died at Rome in 1687. Recalls Giovanni Fyt.

Game, vegetables and fruit. No. **358**.

On canvas, 0.99×1.66.

FRANCIS WERNER TAMM. Born at Hamburgh in 1658, died at Vienna in 1724. Visited Italy. Was influenced by Hondecoeter.

Fountain with various animals. No. **359**.

On canvas, 0.44×0.61.
Molin collection.

FLEMISH SCHOOL end of XVI CENTURY.

Cain slaying Abel. No. **360**.

On copper, 0.43×0.34.
Contarini bequest.

NICHOLAS van WEERENDAEL. Born at Antwerp in 1640, died there in August 1691. Was a pupil of William, his father.

No. **361.** A skull, with papers, flowers and other objects. Signed : NICCOLA VAN D. VEERENDAEL, 1659.

On canvas, 0.57×0.39.
Molin collection.

COPY OF A COMPOSITION ENGRAVED BY ALBERT DURER.

No. **362.** The disobedience of Adam and Eve.

On wood, 0.42×0.31.

FLEMISH SCHOOL XVI CENTURY.

No. **363.** Fragment of Sculpture, skulls of animals, fruit and other objects,

On canvas, 0.79×0.65.
Contarini collection.

ANDRIAN van NIEULANDT. Born at Antwerp in 1587, died at Amsterdam in 1658 or 59. Was a pupil of Isaac and F. Badens.

No. **364.** John the Baptist's sermon. Signed : *Vieulandt* 1653.

On wood, 0.78×1.13.
From the Manfrin Gallery.

PAOLO ALBONI. Born about the year 1677, at Bologna, died in 1734. Influenced by the Flemish School of painting.

The barrister in his home. No. **365**.

On copper, 0.31×0.47.

GHERARDO ADRIANO BERCK HEYDE. Born at Haarlem in 1638, where he was drowned June 10th 1698. Pupil of F. Hals and of Job Berck Heyde, his eldest brother.

Horse market. Signed ; *Gerrit Berck Heyde.* No. **366**. Suggests reminiscences of the picture (No. 1523) by the same master in the Gallery of Dresden.

On canvas, 0.39×0.49.
Molin collection.

Copy of A. van DYCK. Formerly believed to be original.

Portrait of Henrietta, daughter of Charles I of England. It is a copy of part of a picture with a group of portraits which. A. van Dyck executed in 1635 for the Stuart family, now in the Royal Gallery of Turin. No. **367**.

On canvas, 0.49×0.39.
From the Manfrin Gallery.

ADAM ELSHEIMER. Born at Frankfort-on-Maine in 1578, died in Rome towards 1620. Was a pupil

of Philip Uffenbach. Later in life he worked many different Italian towns, where he was calle *Adam the German.*

No. **368.** S. Peter denying Christ.

On wood, 0.26×0.18.
Contarini collection.

LUKE van VALKENBORCH was probably born a Mechlin in 1540 and died in 1625, and **HERMANN SAFTLEBEN**, born at Rotterdam in 1640, died a Utrecht 1685.

No. **369.** Mountainous landscape. Has the crest of L. Valkenborch, with the date 1582; underneath is th monogram of E. Saftleben with the date 1630. Th latter probably painted in the little figures.

On wood, 0.23×0.33.

Copy of JOSEPH HEINZ. Was formerly believe to be the original picture.

No. **370.** The bath of Diana. The original is in the Imperial Gallery of Vienna (No. 1521).

On copper, 0.37×0.51.
Molin collection.

Ascribed to ANTONIO COYPEL, of Paris.

No. **371.** Susanna and the Elders.

On copper, 0.31×0.43.
Presented by the Abbate Parisi.

After MULIER (Pietro) called the TEMPESTA.

Landscape with pilgrims going to Emmaus. No. **372.**

On canvas, 1.38×1.11.
From the convent of S. Giorgio Maggiore.

GERMAN PAINTER XVII CENTURY.

The betrayal of Judas. No. **373.**

On wood, 0.85×0.60.

PAOLO JUVENEL. Was born at Nurimberg in 1579, died at S. Petersburg in 1643. Was a pupil of Nicholas, his father, and of A. Elsheimer.

Preparing to attack an entrenched camp on the banks of a river. No. **374.**

On copper, 0.45×0.61.

A battle. Signed: P. JUVENEL FACI: 1633. The initials form a monogram. No. **375.**

On copper, 0.45×0.61.
Molin collection.

SCHOOL of MICHELE MIEREVELT.

Portrait of Frederick of Orange-Nassau, Marshal of the General States. No. **376.**

On canvas, 1.33×1.10.
From the abbot Parisi.

CARLO LEBRUN. Born at Paris in 1619, died there in 1690. Was a pupil of S. Vouet, worked in Rome along with Poussin, returning later to Paris where he became the favorite painter of Louis XIV.

No. **377**. Magdalen at the feet of Jesus. There is a poor copy of this figure at picture No. 1335 of the Pinacoteca of Munich.

On canvas, 3.83×3.16.

Received from Paris in exchange (a much to be regretted one) for the Marriage in Cana painted by Paolo Veronese in 1563 for the refectory of S. Giorgio Maggiore in Venice and removed to Paris in 1797.

PLACIDO FABRIS. Born at Pieve d' Alpago near Belluno, in 1802, died in Venice in 1859. The following eleven pictures were presented by him to this Gallery.

No. **378**. A portrait of the mercantile captain Gaspare Craglietto.

On canvas, 0.42×0.32.

No. **379**. The medical man, a woman feigning a faint, and her lover. Signed. This is an imitation of a Venetian painting which is in the Buonarotti gallery at Florence and of which there is a copy at Buckingham palace, London.

Linen stretched on wood, 0.81×0.97.

Portrait of the Abbot, Don Germanico Ber- No. 380.
nardi of Venice.

On canvas, 1.29×1.09.

Virgin and Child, S. John, S. Zacharias and No. 381.
S. Joachim. After the manner of Francesco Rizzo
of Santacroce and Marco Bello.

On wood, 0.54×0.75.

The painter's own parents. No. 382.

On canvas, 0.77×0.98.

The rape of Europa, a copy of Paul Veronese's No. 383.
painting in the Ducal Palace.

On canvas, 1.21×1.52.

The Virgin and Child, with S. Catharine and No. 384.
Michele Spavento. Signed, and dated 1835, Copy
of a picture by Paolo Veronese in the church of
S. Sebastian.

On canvas, 0.57×0.69.

A portrait of Anthony Canova when dead; in No. 385.
chiaroscuro.

On canvas, 0.44×0.54.

Cupid and Psyche, No. 386.

On canvas, 0.81×0.99.

No. 387. Deposition. A copy from Paul Veronese.

On wood, 0.30×0.25.

No. 388. Madonna and child. Copy of a painting after Bellini.

On wood 0.42×0.36.

Presented by Placido Fabris himself.

PONTE (Leandro da) 1558-1623.

No. 389. Portrait.

On canvas, 0.88×0.75.

Contarini collection.

Ascribed to (Leandro da) PONTE.

No. 390. Portrait. Is inscribed: AETATIS SVAE LV. According to some writers the coat of arms in the background belongs to the Orsi family of Forlì.

On canvas, 1.04×0.86.

IACOPO DA PONTE (Bassano). Born at Bassano in 1510, died February 13th 1592. Studied under his father, Francesco senior.

No. 391. Holy family and S. John the Baptist.

On canvas, 0.82×0.64.

Molin collection.

Portrait of a man of letters. No. **392.**

On canvas, 0.88×0.77.

SCHOOL of BASSANO.

The prayer in the garden. No. **393.**

On canvas, 1.15×0.98.

Francesco DA PONTE junior **(Bassano)**. Son and pupil of Jacopo, born at Bassano in 1549, died at Venice, July 4th 1592, brother to Jerome and Leandro, painters.

Jesus and Magdalen at the supper of the Pharisee. No. **394.**

On canvas, 0.76×0.91.

After DA PONTE (Jacopo).

The prayer in the garden. No. **395.**

On canvas, 1.18×0.99.

DA PONTE (Jacopo) called BASSANO, 1510-1592.

The animals entering the ark. No. **396.**

On canvas, 1.30×1.16.

Shepherds loading a beast of burden. No. **397.**

On canvas, 0.95×1.08.

SCHOOL of BASSANO.

No. **398**. Jesus scourged and crowned with thorns.

On canvas, 0.96×1.05.
Contarini bequest.

DA PONTE (Leandro) 1558-1623.

No. **399**. The adoration of the Shepherds.

On canvas, 1.15×2.23.
From the parapet of the organ of S. Sofia.

VECELLIO (Tiziano) called TITIAN, 1477-1576.

No. **400**. The deposition; under the statue representing the Sybil of the Hellespont is the coat of arms of the Vecellio family, (with the addition of an eagle) and near it is a votive tablet with the portraits of Titian himself and his son Horatius. It is inscribed: QVOD TITIANVS INCHOATVM RELIQVIT REVERENTER ABSOLVIT DREQUE DICAVIT OPVS, this being the last work of Titian, left unfinished by his death and reverently completed by Palma Giovane.

On canvas, 3.51×3.89.
From the destroyed church of S. Angelo; it was originally intended for the altar of the crucifix in the church of the Frari, where Titian wished to be buried.

DA PONTE (Jacopo) called BASSANO 1510-1592.

No. **401**. S. Eletheurius blessing the worshippers in the

interior of a temple; above is the Redeemer with the wafer.

On canvas, 2.82×1.71.

DA PONTE (Leandro) 1558-1623.

The exodus with a landscape. No. **402**.

On canvas, 1.08×1.58.

DA PONTE (Iacopo) called BASSANO 1510-1592.

Portrait of a nobleman. No. **403**.

On canvas, 0.60×0.55.
Contarini bequest.

Ascribed to JACOPO DA PONTE.

Portrait of a Venetian nobleman. No. **404**.

On canvas, 0.74×0.64.
From the Procuratie Nuove.

PONTE (Jacopo da) called BASSANO 1510-1592.

Landscape with a sower and his family. No. **405**.

On canvas, 0.50×0.60.

A cock, hen, and the flight of the Holy family. No. **406**.

On canvas, 0.43×1.06.

PONTE (Leandro da) 1558-1623.

Lucretia. Probably this picture, like others of No. **407**.

the Contarini collection, belonged to the Delfin gallery.

JACOPO e FRANCESCO DA PONTE (Bassano).

No. **408.** Landscape with Moses breaking the tables of the law.

On canvas, 0.36×0.87.

PONTE (Francesco da) Bassano 1549-1592.

No. **409.** Landscape with shepherds.

On canvas, 0.36×0.90.

PONTE (Jacopo da) called BASSANO 1510-1592.

No. **410.** The flight into Egypt.

On canvas, 0.51×0.99.
Contarini bequest.

PONTE (Leandro da) BASSANO 1558-1623.

No. **411.** The incredulity of Thomas. In the foreground S. Peter the martyr and S. Vincent Ferreri. A favorite subject with this master.

On canvas, 2.05×1.24.
From the suppressed Scuola of S. Vincenzo.

PONTE (Jacopo da) called BASSANO 1510-1592.

No. **412.** The crown of thorns placed on the head of Jesus.

On canvas, 0.53×1.11.

After BASSANO.

The adoration of the shepherds. No. **413.**

On canvas, 0.95×1.40.
Contarini bequest.

PONTE (Francesco da) BASSANO 1549-1592.

Jesus carried to the Sepulchre. No. **414.**

On canvas, 0.75×1.33.
Presented by Contessa Renier.

PONTE (Jacopo da) called BASSANO 1510-1592.

Landscape with shepherds and burning and bush. No. **415.**

On canvas, 0.44×1.12.
Contarini bequest.

PONTE (Leandro da) BASSANO 1558-1623.

S. Thomas of Aquino with the symbol of the sun on his breast. No. **416.**

On canvas, 1.14×0.87.
From the suppressed Scuola dei Librai of SS. Giovanni e Paolo.

PONTE (Jacopo da) called Bassano 1510-1592.

The flight into Egypt. There is a similar work in the Papafava collection at Padua. No **417.**

On canvas, 0.58×0.44.

No. 418. Tamar and Judah.

On canvas, 0.50×0.57.
Contarini bequest.

PIETRO LIBERI. Born at Padua 1605, travelled in Italy and Germany; died at Venice in 1687. Was a pupil of Alexander Varotari but his style was afterwards modified under the influenced of the Bologna painters of his time.

No. 419. Virtue defending innocence against vice. The original of this picture is to be found in the Civic Museum of Venice.

On vood, 0.31×0.45.
Molin collection.

SCHOOL of ROSALBA CARRIERA.

No. 420. Portrait of a woman.

Pastel, 0.57×0.47.

No. 421. Portrait of a woman.

Pastel, 057×0.45.
From the Astori collection.

SCHOOL of BOLOGNA. XVII CENTURY.

No. 422. The Child Jesus sleeping on a cross lying on the ground. Is inscribed: EGO DORMIO ET COR MEVM VIGILAT.

On copper, 0.30×0.41.
Presented by the Abbot Parisi.

GIOVANNI BATTISTA SALVI, (called Sassoferrato). Born at Sassoferrato, in the province of Ancona, in 1605; died at Rome April 8th 1685. Studied the works of the contemporary Bologna painters, but retained his own originality.

A Saint. No. **423.**

On canvas, 0.48×0.36.

BERNARDO STROZZI, a Genoese priest. Born at Genoa in 1581, died in Venice August 3rd 1644. Belongs to the same group of naturalists as Caravaggio and Spagnoletto.

S. Jerome. No. **424.**

On canvas, 0.48×0.36.

Contarini bequest.

DOMENICO MAGGIOTTO. Born at Venice in 1720, died there in 1794. Was instructed in art by Piazzetta, whose manner, however, he did not adopt. Worked much in Germany.

The Academy and Gallery of Fine Arts. No. **425.**

On canvas, 1.32×1.84.

From the old Academy of Painting.

GREGORIO LAZZARINI. Born in Venice about the year 1654, died at Villabona (Polesine) towards 1740. Was a disciple of Francesco Rosa of Genoa.

No. **426**. The Israelites fed with manna from heaven.

On canvas, 1.58×2.20.
From the suppressed convent S.S. Giovanni e Paolo.

Copy of ALBERT DURER.

No. **427**. A Madonna. The original was formerly in the Gatterburg-Morosini collection, Venice. It wus executed in 1518 by A. Durer and is now at Berlin.

On copper, 0.52×0.40.

UNKNOWN PAINTER of BOLOGNA XVII CENTURY.

No. **428**. Holy family and S. John.

On wood, 0.42×0.32.
Contarini bequest.

GIOVANNI ANDREA SIRANI. Born at Bologna in 1610, died there in 1670. Was a pupil of Guido Reni.

No. **429**. The Virgin.

On canvas, 0.63×0.53.
Molin collection.

VENETIAN SCHOOL XVII CENTURY.

No. **430** Partrait of a nobleman.

On canvas, 0.68×0.66.
From the Procuratie Nuove.

NEAPOLITAN SCHOOLL XVII CENTURY. Was first ascribed to Antonio Zanchi.

S. Romualdo. No. **431.**

On canvas, 1.00×0.84.
Presented by Countess Renier.

CIRRO FERRI. Born in the neighbourhood of Rome in 1634, died in 1689. Was a disciple of Pietro Berettini of Cortona.

The mystic nuptials of S. Catherine. No. **432.**

On canvas, 0.59×0.76.
Molin collection.

MAGGIOTTO (Domenico), 1720-1794.

Allegory of the fine arts. Signed : DOMENICO MAGGIOTTO. No. **433.**

On canvas, 1.30×0.92.
From the old Academy of painting.

GIOVANNI AGOSTINO CASSANA, called the Abbot. Son of the painter Gianfrancesco, born probably at Mirandola in 1658, worked also in Venice, together with his brother Niccolò, died in Genoa in 1720.

Fruit and vegetables (see also 439). No. **434.**

On canvas, 1.16×1.65.
From the monastery of S. Giorgio Maggiore.

SEBASTIANO RICCI. Born at Belluno in 1660 and died at Venice in 1743. Studied under Federico Cervelli who worked in Venice, in many of the principal towns of Italy, and also travelled abroad.

No. **435**. The rape of Europa (companion picture to 440).

On canvas, 0.98×1.33.

From Count Agosti of Belluno.

ANTONIO ZANCHI. Born at Este in 1639, died at Venice, but date unknown. Was instructed by Francesco Ruschi, a Roman.

No. **436**. The Eternal Father and Jacob. Companion picture to the following.

On canvas, 1.09×0.81.

No. **437**. The patience of Job.

On canvas, 1.09×0.82.

From the suppressed convent of the Miracoli.

GIOV. BATTISTA PITTONI. Born at Venice in 1686 or 1687; died there in 1767. Was a pupil of his uncle, Francesco Pittoni.

No. **438**. The Annunciation.

On canvas, 1.53×2.04.

From the old Academy of Painting.

CASSANA (Giovanni Agostino), 1658-1720.

Dead animals, fruit and vegetables (see No. 434). N. **439.**

On canvas, 1.16×1.65.
From the monastery of S. Giorgio Maggiore.

RICCI (Sebastiano). 1660-1743.

Diana in her bath and Atteone (see 435). No. **440.**

On canvas, 0.98×1.33.
From Count Agosti of Belluno.

LAZZARINI (Gregorio). 1664 (?) - 1740 (?).

Abraham's sacrifice. No. **441.**

On canvas, 1.65×1.36.
From the suppressed convent of S. S. Giovanni e Paolo.

FRANCESCO MAGGIOTTO. Born at Venice in 1730, died there 1805. Studied under his father.

The allegory of painting and sculpture. Signed: *Francesco Maggiotto.* No. **442.**

On canvas, 1.30×1.15.
From the old Academy of painting.

Pompeo Batoni. Born at Lucca in 1708, died in

Rome 1787. Learned his art from Domenico Lombardi.

No. **443**. The Madonna enthroned with Saint Romualdo, S. Bruno, S. Agostino, S. Chiara and some angels. Probably a sketch for an altarpiece.

On canvas, 0.75×0.48.
Presented by the Abbot Parisi.

ROSALBA CARRIERA. Born at Venice in 1675 where she died April 15th 1758. Was a pupil of Giuseppe Diamintini and Antonio Balestra.

No. **444**. Portrait of a youth.

Pastel, 0.33×0.27.

No. **445**. Portrait of a youth.

Pastel, 0.34×0.27.

SCHOOL of ROSALBA CARRIERA.

No. **446**. Portrait of an old woman.

Pastel, 0.41×0.30.
From the Astori collection.

GIUSEPPE ZAIS. Born at Venice in the XVIII century but the year is unknown: died at Treviso in 1784. Was a disciple of F. Zuccherelli.

No. **447**. Landscape with a fountain.

On canvas, 1.31×0.79.

ANTONIO VISENTINI. Born at Venice in 1688 where he died in 1782. The figures in the back grounds and landscapes of his pictures are mostly the work of Tiepolo or Zuccherelli.

An imaginary building with the builders. Signed : *Antonio Visentini f.* No. **448.**

On canvas, 1.30×0.92.
From the old Academy of painting.

FRANCESCO ZUCCHERELLI. Born at Pitigliano, Tuscany, about 1792 : was a disciple of Gian Maria Morandi of Rome, worked at Venice, London and Florence, where he died in 1788.

Landscape with figure and animals. No. **449.**

On canvas, 0.26×0.35.
Molin collection.

ANTONIO JOLI. Born at Modena about 1700, died probably after 1782. Was a disciple of Pannini at Rome. His name is registered in 1782 as one of the Professors of architecture and perspective at the Academy of Painting, Venice.

An ancient bath. No. **450.**

On canvas, 1.30×0.93.
From the old Academy of Painting.

JACOPO MARIESCHI. Born at Venice in 1711 where he died in 1794 : Was a pupil of Gaspare

Diziani, painted views, landscapes and also excellent groups of figures.

No. **451**. The interior of an imaginary building with arches and flights of stairs.

On canvas, 0.52×0.56.

ZUCCHERELLI (Fransesco), 1702(?)-1788.

No. **452**. Landscape with the holy family. In the royal palace of Venice there is a similar composition by the same master.

On canvas, 0.44×0.59.
Molin collection.

GEORGE ROMNEY. Born at Dalton in Lancashire, 1794, died at Kendal, 1802.

No. **453**. Portrait of the engraver Fr. Bartolozzi.

On canvas, 1.05×0.88.
From the old Academy of painting.

MARCO RICCI. Born at Belluno in 1679, died at Venice in 1729. Studied under his uncle Sebastian. Worked also in England.

No. **454**. Landscape with a cascade.

On canvas, 1.36×1.10.
From the Convent af S. Giorgio Maggiore.

ZUCCHERELLI (Francesco) 1702 (?)- 1788.

Landscape with Mary Magdalen. No. **455.**

On canvas, 1.31×1.17.
From the old Academy of painting.

RICCI (Marco) 1679-1729.

Landscape with horses drinking. No. **456.**

On canvas, 1.35×1.97.

Landscape with a torrent and group of figures. No. **457.**

On canvas, 1.35×1.97.
From Count Zanetti of Venice. Was originally in the Corniani-Algarotti Gallery of Treviso.

ZUCCHERELLI (Francesco) 1702 (?) - 1788.

Landscape with S. John the Baptist. This picture was spoken of in 1771. No. **458.**

On canvas, 1.31×0.93.
From the old Academy of Painting.

GASPARE DIZIANI. Was born in Belluno about the year 1690, died at Venice in 1767. Was a pupil of Sebastian Ricci and Gregorio Lazzarini. He worked in Rome, also at the court of Augustus, king of Savony.

No. **459.** Landscape with Moses and the burning bush.

On canvas, 0.56×0.96.

No. **460.** Landscape with Moses receiving the tables of the law.

On canvas, 0.56×0.96.
From the convent of S. Giorgio Maggiore.

FRANCESCO BATTAGLIOLI. Son of Bartholomew, born at Modena in 1742. Was still living at Venice in 1782.

No. **461.** The vestibule of a large imaginary building.

On canvas, 1.30×0.55.
From the old Academy of Painting.

TIEPOLO (Giambattista), 1696-1770.

No. **462.** S. Elena uncovering the cross.

On canvas, circular, 4.90 in diam.
From the ceiling of the church of the Cappuccine at Castello.

ANTONIO CANAL, called Canaletto. Born at Venice in 1697 where he died in 1708. Studied under his father. Was twice in London.

No. **463.** Courtyard and portico of a building. Signed: *Antonio Canal 1795.*

On canvas, 1.30×0.93.
From the old Academy of Painting.

PIETRO LONGHI. Born at Venice in 1702, died there in 1785, Was a pupil of Antonio Balestra.

The morning of a Venetian lady. These are paintings executed by Longhi and his assistants. No. **464.**

On canvas, 0.59×0.47.

The dancing master. No. **465.**

On canvas, 0.59×0.47.

The concert. No. **466.**

On canvas, 0.59×0.47.

The apothecary's shop There is a small biblical picture in the background after the manner of Alessandro Longhi. No. **467.**

On canvas, 0.50×0.47.

The soothsayer. In the background the Ducal Palace. No. **468.**

On canvas, 0.59×0.47.

The tailor. No. **469.**

On canvas, 0.59×0.47.
Contarini bequest.

PIETRO GASPARI. We know nothing of this painter except that probably he was the brother of Giampolo Gaspari who painted a great deal for the court of Bavaria. In 1782 Peter was registered

amongst the professors of architecture and perspective at the old Academy of Painting, Venice.

No. **470**. An imaginary landscape. Signed : PETRVS GASPARI FA.T MDCCLXXV.

On canvas, 1.30×0.79.

GIUSEPPE MORETTI. Nothing is known about this master except that he, too, was in 1782, on the staff of professors at the Academy of Venice.

No. **471**. An imaginary building. In the background a corner of the Sansovino library.

On canvas, 1.30×0.55.

GIUSEPPE NOGARI. Bor at Venice in 1699. Died in 1763. Was a pupil of Antonio Balestra.

No. **472**. Portrait of the doge (1741-1752) Pietro Grimani

On canvas, 0.80×0.65.

No. **473**. Portrait of the Doge (1762-1763) Marco Foscarini.

On canvas, 0.81×0.65.
From the old Academy of Painting.

GIAMBETTINO CIGNAROLI. Born at Verona in 1706, died in 1772. Was a pupil of Antonio Calza

and Sante Prunato ; assisted G. B. Tiepolo in the decorations of the Palazzo Labia at Venice.

The death of Rachel. It is the last work of Cignaroli. No. **474.**

On canvas, 2.00×2.53.
From the suppressed church of the Carità.

ALESSANDRO LONGHI. Born at Venice in 1733, where he died in 1813. Was a pupil of his father Peter.

Portrait of the Doge (1763-1778) Alvise Mocenigo IV. No. **475.**

On canvas, 0.80×0.65.

Portrait of the doge (1779-1789) Paolo Renier. No. **476.**

On canvas, 0.80×0.65.

Portrait of the doge (1752-1762) Francesco Loredan. No. **477.**

On canvas, 0.81×0.65.
From the old Academy of Painting.

LONGHI (Pietro). 1702-1785.

Portrait of the architect Thomas Temanza, b. 1705, d. 1789. No. **478.**

On canvas, 0.71×0.54.
Presented by Prof. Francesco Lazzari.

No. **479.** A philosopher. Signed: *Piero Longhi.*

On canvas, 1.30×0.91.
From the old Academy of Painting.

ZUCCHERELLI (Francesco), 1702 (?) - 1788.

No. **480.** The repose in Egypt.

On canvas, 1.05×0.82.
Molin collection.

GIAMBATTISTA TIEPOLO. Was first ascribed to Domenico Tiepolo.

No. **481.** S. Gaetano and the apparition of the Holy family.

On canvas, 1.27×0.73.
From the chapel of the Palazzo Labia.

LUIGI CRESPI. Son and pupil of Giuseppe *called the Spagnuolo,* born at Bologna though the year is uncertain, and died, quite old, in 1779. He was a writer and carried on the publication of *Felsina pittrice* initiated by Malvasia.

No. **482.** His own portrait. Is inscribed: *Aloysius Canon. Crespi Bon. Profess: Accad. Florent Parmen in Venet. pinxit anno 1775.*

On canvas, 1.13×0.95.
From the old Academy of painting.

GIOVANNI BATTISTA PIAZZETTA. Son of the

wood carver, Jacopo de Pederoba, born at Venice in 1682 where he died in April 1754. At Bologna he became intimate with Giuseppe Crespi the *Spagnuolo,* and studied the works of Guercino. He was also an engraver.

Two young peasants, in the Market place, teasing a dog, and some peasants. This picture, which was once supposed to represent a fortune teller, was probably painted in 1740. No. 483.

On canvas, 1.60×1.14.
From Ehrenfreund, a dealer.

TIEPOLO (Giambattista), (1696-1770).

S. Joseph with the Child Jesus, S. Anthony of Padua. S. Francis of Paola, S. Anna and S. Peter of Alcantara. No. 484.

On canvas, 2.08×1.16.
According to the inventories this picture came from the Monastery of the Cappuccine at Castello ; but formerly was in the church of S. Prosdocimo, Padua.

CARRIERA (Rosalba), 1675-1758.

Portrait of the Cardinal de Polignac. No. 485.

Pastel, 0.58×0.46.

Portrait of a priest, probably the Abbot. Le Blond, French Consul at Venice. No. 486.

Pastel, 0.56×0.45.
From the Astori collection.

Copy from ALESSANDRO VAROTARI (Padovanino).

No. **487**. Children striking a little faun. The originals of this and the picture at No. 492, where in the Cernazzi collection. Udine, which was lately sold by auction.

On canvas, 0.83×0.98.
From the Ducal Palace.

GIOVANNI DOMENICO TIEPOLO. Son and assistant of Giambattista, born at Venice in 1727, died March 3rd 1804.

No. **488**. The institution of the Holy Eucharist.

On canvas, 1.87×0.96.
From the old Academy of Painting.

CARRIERA (Rosalba), (1675-1758).

No. **489**. Her own portrait.

◆ Pastel, 0.50×0.40.

No. **490**. Portrait of a nobleman.

★ Pastel, 0.57×0.45.

No. **491**. Portrait of a nobleman.

★ Pastel, 0.59×0.47.
From the Astori collection.

Copy from ALESSANDRO VAROTARI (Padovanino).

Children and a small fraun (see No. 497). No. **492.**

On canvas, 0.83×0.98.
From the Ducal Palace.

LONGHI (Alessandro) 1733-1813.

Painting and Merit (?). Signed: *Alessandro Longhi.* No. **493**

On canvas. 1.27×0.93.
From the Academy of Painting.

CANAL (Antonio) called Canaletto 1697-1768.

The Scuola Grande of S. Mark. No. **494.**

On canvas, 0.39×0.69. ★
From the Manfrin Gallery.

SCHOOL of ROSALBA CARRIERA.

Portrait of a woman. No. **495.**

Pastel, 0.56×0.44.

CARRIERA (Rosalba) 1675-1758.

Portrait of a woman. No. **496**

Pastel, 0.55×0.42.
From the Astori collection.

DOMENICO FETI. Born at Rome in 1589, died at Venice in 1624. Was a disciple of Lodovico Cardi called *il Cigoli.*

No. **497.** An old woman with a kind of turban.

On canvas, 0.54×0.57.

No. **498.** And old man.

On canvas, 0.53×0.61.
Contarini bequest.

ROBUSTI (Domenico) 1562-1635.

No. **499.** Portrait of Melchiore Michiel.

On canvas, 1.13×1.00.
From the Procuratie of Citra.

No. **500.** Madonna and Child between two Camerlenghi.

On canvas, 1.33×1.74.
From the Magistrato of the Camerlenghi.

SCHOOL OF TINTORETTO.

No. **501.** S. Paul. (The companion picture to 506).

On canvas, 1.09×0.33.

COPY OF A FLEMISH WORK.

No. **502.** Portrait of a Domenican friar.

Paper stretched on wood, 0.17×0.12.

FETI (Domenico). 1589-1624.

The parable of the Good Samaritan. (The companion picture to No. 505). No. **503.**

On wood, 0.59×0.42.
Contarini bequest.

BERNARDINO BARBATELLI (called Pocetti) Born at Florence in 1544, died in 1612.

The meeting of Mary with S. Elisabeth. No. **504.**

On copper, 0.21×0.16.
Presented by the town of Rovigo.

FETI (Domenico), 1589-1624.

The Parable of the Sower. No. **505.**

On wood, 0.60×0.44.

SCHOOL OF TINTORETTO.

S. Peter, (see No. 501). No. **506.**

On canvas, 1.09×0.32.
Contarini bequest.

LAZZARINI (Gregorio), 1654-1740.

Charity. This same subject had been previously treated by this master. No. **507.**

On canvas, 1.67×1.35.
From the Convent of S. Giorgio Maggiore.

FRANCESCO RUSCHI. Very little is known of this painter; he was probably born at Rome, and worked in the second half of the XVII century.

No. **508**. Jesus and the Samaritan woman.

On canvas, 1.10×1.47.
From the Palazzo Corner, Ca' Grande.

UNKNOWN PAINTER EARLY XVII CENTURY.

No. **509**. The Deluge.

A panel with joins, 0.53×0.29.

After POLIDORO DA LANZANO.

No. **510**. The Virgin and Child, S. John the Baptist and S. Lucy.

On wood, 0.54×0.41.

PAINTER OF XVII CENTURY.

No. **511**. The repose in Egypt.

On canvas, 0.58×0.45.

VAROTARI (Alessandro) called Padovanino. 1590-1650.

No. **512**. The wife of Darius.

On canvas, 1.17×1.00.
Contarini bequest.

Ascribed to DOMENICO ROBUSTI (Tintoretto).

Jesus risen from the dead. No. **513.**

On canvas, 1.20×1.01.

Presented by Countess Renier.

PACE PASE. Is believed to be the son of Filippo Bontecchi; it is well, however, to remember that the surname Pase or Pace was a name already borne by other Venetian painters previous to this time. He painted in Venice towards the close of the XVI century, his name being mentioned among those of other painters between 1594 and 1597.

The martyrdom of S. Sebastian. Signed: PASE PACE. No. **514.**

On canvas with arched top. 0.80×1.42.

From the destroyed church of the Virgins at Castello.

ANDREA MICHIELI (called the Vicentino). Born at Vicenza in 1539, died in 1614. Studied under Maganza.

Above a glory, beneath S. Francis between S. Augustine, and Matthew of the Bassi, the founder of the order dei Cappuccini. No. **515.**

On canvas with arched top, 4.45×2.28.

From the convent of the Cappuccini at Montagnana.

PARIS BORDONE and restorers. Was attributed to Jacopo Palma, senior, and also to Giorgione.

No. **516.** The calming of the waters by S. Mark, S. George and S. Nicholas. The same legend is represented in the picture at No. 320. This picture was serioulsly injured in 1733 and was restored by D. Giuseppe Zanchi.

On canvas, 3.52×4.05.

From the Scuola Grande of S. Mark.

FRANCESCO BECCARUZZI, son of Simon the shoemaker, born at Conegliano about 1492. In the year 1540 he contracted marriage with Polissena Anselmi of Treviso, in which city he worked after 1519. He had many, children but nome of them followed the father's art. He died between 1561 and 63. Was a disciple of Pordenone.

No. **517.** S. Francis of Assisi with a companion, S. Louis bishop of Toulouse (The portrait of the painter himself). S. Bonaventura, S. Catherine, S. Jerome, S. Anthony of Padua and S. Paul. Inscribed with the initials F. B. D. C. This altar piece was completed in 1545.

Canvas with arched top, 4.40×2.51.

From the high altar of the churh of S. Francis at Conegliano.

FETI (Domenico), 1589-1624.

No. **518.** A woman reading. N. **518**

On canvas, 0.72×0.77.

VAROTARI (Alessandro), 1590 (?) - 1650.

Vanity. No. **519**.

On canvas, 1.13×1.01.
Contarini bequest.

FRANCESCO MONTEMEZZANO. Born at Verona, ate unknown, died while still young, towards the ear 1600. Was a follower of Paolo Veronese.

Venus, and two cupids adorning her with roses. No. **520**.

On canvas, 1.07×0.93.
Molin collection.

NICCOLÒ RENIERI. Born at Maubeuge in Bel- ium, year unknown; also the date of his death s uncertain. He, however, died in Venice where e had a valuable Gallery. He learned his art in landers. When in Rome he was the pupil of Manfredi, a follower of Caraveggio. He flourished n the XVII Century. Zanetti makes mention of is four daughters, celebrated both for their beau- y and painting. One of them married Daniel Van- lich, and another Pietro Vecchia.

The Annunciation. This, and the following pain- No. **521**. ing, were formerly the side panels of a high altar, he work of this master.

On canvas, 2.94×1.32.

No. 522. The Archangel Gabriel.

On canvas, 2.95×1.32.
From the church of S. Teresa.

GIUSEPPE PORTA (called Salviati). Born in 1520 at Castelnuovo of Garfagnana; died about 1572. Was the pupil of the Florentine painter, Salviati, under whom he first worked in Rome and then at Venice about 1542.

No. 523. The baptism of Christ.

On canvas, 2.76×1.93.
From the church of S. Catharine on the island of Mazzorbo.

RENIERI (Niccolò).

No. 524. Judith.

On canvas, 1.15×1.10.
Contarini bequest.

UNKNOWN PAINTER OF XVI CENTURY, has reminiscences of Francesco (II) Santacroce. Was ascribed to Francesco Beccaruzzi, and also to Jerome Pennacchi, jun.

No. 525. A Pietà with S. Job, S. Lazarus and angels.

On wood, 1.43×1.60.
From the church of S. Francesco at Conegliano.

CAMILLO BERLINGHIERI (Called the Ferraresino).

Born at Ferrara towards 1596, died in 1635. Was a papil of Carlo Bonone.

S. Sebastian assisted by some pious women. No. **526.**

On canvas, 2.02×1.46.
From the church of S. Niccolò of Tolentino.

Ascribed to DOMENICO TEOTOCOPULI, of Candia, called Greco, died in 1625. Was attributed to Titian.

The head of an old woman, much repainted, No. **527.** believed to be that of Titian's mother.

On wood, 0.46×0.37.

RICCIO (Felice) called Brusasorci, 1540-1605.

The Trinity. No. **528.**

On wood, 0.46×0.35.
Molin collection.

Ascribed to ROBUSTI (Jacopo) called Tintoretto.

Portrait of Priam of Lezze. This head, which No. **529.** has been much injured by repainting, is the fragment of a picture.

On canvas, 0.51×0.43.
From the Procuratia of Citra.

PIETRO MUTTONI (called Vecchia). Dorn at

Venice in 1605, and died in 1678. Was a pupil of A. Varotari (Padovanino).

No. **530**. Christ with the money.
On canvas, 1.21×1.37.

Copy of PAOLO VERONESE.

No. **531**. Magdalen at the feet of Christ in the house of the Pharisee. It is a copy of the picture, now in the gallery of Turin, which Paolo Veronese painted towards 1560 for the monks of S. Nazaro at Verona.

On canvas, 1.20×1.56.

Heirs of PAOLO VERONESE.

No. **532**. S. Jerome.
On canvas, 0.46×0.35.
Contarini bequest.

SCHOOL of FELICE RICCIO (Brusasorci).

No. **533**. S. Sebastian before the Emperor Diocletian.

On wood, 0.405×0.33.
From the suppressed monastery of S. Lorenzo.

Heirs of PAOLO VERONESE.

No. **534**. A woman looking out of a window. This and Nos. 535 and 556 are the remains of the ceiling of the refectory of S. Giacomo at the Giudecca.

« Christ in the house of Levi » painted by the heirs of Paolo Veronese for the same refectory is now in the store rooms of this gallery.

On canvas, 0.58×0.51.

The head of a youth. No. **535.**

On canvas, 0.47×0.41.
From the suppressed Convent of S. Giacomo at the Giudecca.

PIETRO MERA (**called il Fiammingo**). Worked much in Venice in the second half of the XVI century ; in 1603 he was still alive.

The supper in Emmaus. No. **536.**

On wood, 0.51×0.65.
From the monastery of S. Justina in Padua.

PARRASIO (**Michele**).

Portrait of a Venetian noble. No. **537.**

On canvas, 0.66×0.62.
From the Procuratie Nuove.

PALMA (**Jacopo**) the younger, 1544-1628.

Susanna and the two elders. No. **538.**

On canvas, 0.94×0.77.
Contarini bequest.

VITRULIO son of Giovanni Buonconsigli called Marescalco. Born most probably in Venice ; in 1523

he was banished for 6 years for having stabbed another man ; went to Ferrara, then returned to Venice, where in 1550 he worked for the Scuola Grande of S. Rocco. In 1573 he was still alive. He studied art under his father then became a follower of Bonifazio Pitati.

No. **539**. Au allegory concerning the founding of the Monte Novissimo. Is inscribed : VITRULIO P. — MONTE GRAVISSIMO A. CERVICIBVS REIPV SVBLATO — G. P. — 1559. This painting and « the crowning of Victory by Venice » now in the Royal Palace, formed the shutters of the compartment containing the Madonna of Giambellino at 583 of this Gallery.

On canvas with arched top, 2.03.×1.51.
From the Magistrato of the Monte Novissimo.

VAROTARI (Alessandro) called PADOVANINO, 1590-1650.

No. **540**. The miracle of the deacon recovering his sight. This canvas formed part of No. 541.

On canvas, 2.60×1.59.

No. **541**. The Madonna in Glory.

On canvas, 3.59×1.58.
From the suppressed church of S. Maria Maggiore.

No. **542**. Medea killing her son.

On canvas, 1.16×1.00.

Herodias. No. **543.**

On canvas, 1.12×0.98.
Contarini bequest.

TIBERIO TINELLI. Born at Venice in 1586, died there in 1658. Was a portrait painter after the manner of A. van Dyck.

Portrait of the Venetian Patrician, Luigi Molin. No. **544.**

On canvas, 1.32×1.14.

VERONESE SCHOOL, late XV CENTURY.

The encampment of Betulia. Part of a piece of forniture, probably of a dower-chest. No. **545.**

On wood joined, 0.36×1.41.
Molin collection.

VAROTARI (Alessandro) called Padovanino 1590-1650.

Two children playing. No. **546.**

On canvas, 0.80×0.50.

Child with a dog. No. **547.**

On canvas, 0.74×0.53.

Orpheus and Euridice. No. **548.**

On canvas, 1.65×1.16.

No. **549**. Two children embracing each other.

On canvas, 0.73×0.69.

Copy from CARIANI.

No. **550.** Two women and a man. The original of this copy, wrongly ascribed to Sebastiano del Piombo, is now in the Grand Ducal Gallery of Oldenburg.

On canvas, 0.78×0.70.

VAROTARI (Alessandro) called Padovanino, 1590-1650.

No. **551**. The rape of Prosperina.

On canvas, 1.68×1.87.
Contarini bequest.

PIETRO DAMINI. Born at Castelfranco in 1592, painted much in Padua where he died of the plague in 1630.

No. **552**. The Gardian Angel watching over the passage of the souls of the good. Signed: P. D. E. C. FRANCO F. AN. DOMINI MDCXXII.

On canvas, with arched top, 3.17×1.71.
From the church of S. Augustine in Padua.

RENIERI (Niccolò).

No. **553.** The sybil Eritrea. On the table is inscribed: JSVS CHRISTVS DEI FILIVS SALVATOR.
On canvas, 1.40×0.67.
From the convent of S. Job.

Co py from TITIAN.

Venus and Adonis. One of the many copies, more or less alike, of the original by Titian, now at Alnwick, Scotland. No. **554**.

On canvas, 0.62×0.52.

Contarini bequest.

Ascribed to BATTISTA D' ANGELO called the Moro, was formerly attributed to the unknown painter. Francesco Alberti.

Virgin and Child, with angels, S. John the Baptist, S. Mark, and various members of the Marcello, family who commissioned this altar pieces. No. **555**.

Canvas with arched top, 3.30×1.67.

From the Marcello chapel in the suppressed church of S. Maria Maggiore.

Heirs of PAOLO VERONESE.

Head of a youth (see 534 and 535). No. **556**.

On canvas, 0.48×0.44.

From the suppressed church of S. Giacomo at the Giudecca.

MELDOLLA (Andrea), called SCHIAVONE, 1522-1563.

No. **557**. The child Jesus.

On wood, 0.51×0.57.
Molin collection.

GIOVANNI ANTONIO FASOLO. Born at Venice about 1525, died in 1572. Was a pupil of Paolo Veronese.

No. **558**. The pool of Siloam.

On canvas witch arched top, 3.60×2.10.
From the church of S. Rocco at Vicenza.

PALMA (Jacopo) the younger, 1544-1628.

No. **559**. The liberation of S. Peter.

On canvas, 0.70×1.00.

VAROTARI (Alessandro) called Padovanino. Was attributed to Palma junior.

No. **560**. The dead Christ with three angels.

On canvas, 0.80×1.12.
Contarini bequest.

SEBASTIANI (Lazzaro), 1449 (?) - 1512.

No. **561**. Philip of Massari, on his return from Jerusalem, offers the relic of the Holy Cross to the Scuola Grande of S. John the Evangelist. A much injured and repainted picture.

MANSUETI (Giovanni) 1470 (?) - 1530.

The daughter of one Benvegnudo of S. Polo, a brother of the Scuola Grande of S. Giovanni Evangelista, is healed by touching three candles blessed by the holy relic of the True Cross. In the foreground is a page presenting a letter to a patrician with the address: SPETTABILI DOMINO FRANC . . . FIDELIS, Zannotto asserts that he deciphered the name: *Duodo*. The picture is much damaged. No. **562**.

On canvas, 3.60×2.95.

GENTILE BELLINO. Eldest son of Jacopo, born at Venice in 1429 where he died February 23rd 1507. He learned his art from his father. He was knighted on February 13th 1469 in Venice by the Emperor Frederick III.

Peter of the Ludovici, ill with intermittent fever, is healed by touching a candle which has been in concat with the relict of the true cross. Signed: GENTILIS BELLINI VENETI F. This much damaged painting was completed in 1501. No. **563**.

On canvas, 3.65×2.56.

MANSUETI (Giovanni), 1470 (?) - 1530.

The miracle of the relic of the True Cross which, on being carried in procession to the funeral of a brother who in his lifetime had expressed contempt for it, will not enter into the church of S. Lio where the dead body is lying notwithstanding every effort

is made to get it in. To the left of the wooden bridge is a figure representing Mansueti holding a scroll on which is written : OPVS JOANNIS DE MANSVETIS VENETI RECTE SENTENTIUM BELLINI DISCIPLI. There is a rough sketch, or drawing, of this picture, executed in 1494. in the Uffizi Gallery al Florenc.

On canvas, 3.15×4.57.

DIANA (Benedetto) d. 1525.

No. **565**. The miraculous healing of a child fallen from the top of a staircase. A much injured and deplorably repainted canvas.

On canvas, 3.63×1.44.

CARPACCIO (Vettore) (?) 1525.

No. **566**. The healing of the man possessed by the devil, at the touch of the Relic of the True Cross which is presented to him by the Patriarch Francesco Querini. Except the imaginary balcony, whence the miracle takes place, all the rest of the buildings here depicted, most faithfully represent the part of the Grand Canal with the wooden bridge of Rialto. This picture was painted in 1494 ; it bears traces in the lower part, of a cut made for a door in 1544. There is a drawing of two figure from this picture in the Albertina collection at Vienna, and in I. C. Robinson's collection, London, there is also a sketch of the gondolier.

On canvas, 3.61×3.85.

BELLINO (Gentile), 1429-1507.

The procession is in the piazza S. Marco on the fete day of that saint. In the centre is Jacopo Salis, the merchant of Brescia, whose son is miraculously, healed of a mortal wound in consequence of a vow which he has made at the shrine of the relic of the True Cross. This picture is invaluable not only as a work of art but as a faithful picture of the Venetian buildings and costumes of that day. It is signed : MCCCCLXXXXVI GENTILIS BELLINI VENETI EQUITIS CRVCIS AMORE INCENSVS OPVS. Some of the figures in the background betray the hand of Mansueti. No. **567**. *

On canvas, 3.62×7.43.

The miracle of the True Cross which, having fallen into the canal of San Lorenzo, is saved by the patrician Andrea Vendramin, Guardian of the Confraternity of S. John the Evangelist. The kneeling female figure to the left is Caterina Cornaro, whose portrait, painted also by Bellino, is now in the National Gallery of Buda Pest: The picture is a good deal injured and repainted and the signature somewhat obliterated : GENTILIS BELLINI VENETI F. MCCCC. No. **568** *

On canvas, 3.16×4.22.

From the entrance hall of the Albergo of the Scuola Grande of S. John the Evagelist.

MANSUETI (Giovanni), 1470 (?) - 1530.

S. Mark healing the shoemaker, Ananias; this No. **569**.

subject is referred to in a couple of Latin epigraphs. Is signed: *Johannes De Mansuetis fecit.* This painting, and No. 571 were part of a series of four executed by Mansueti; the third is in the Brera Gallery at Milan, and the fourth belongs to the Lichtenstein collection at Vienna.

On canvas, 3.62×3.90.
From the Scuola grande di S. Marco.

BELLINO (Gentile). 1429-1507.

N. **570.** ✦ S. Lorenzo Giustinian, first Patriarch of Venice, with two canons and two angels. This picture is in tempera and has suffered much. It is signed: MCCCCLXV. OPVS GENTILIS BELLINI VENETI. There is another portrait in profile of this saint in the Museum of Breslavia which is ascribed to this same master.

On canvas, 2.21×1.55.
From the church of the Madonna dell' Orto.

MANSUETI (Giovanni), 1470-1530.

No. **571.** Incidents from the life of S. Mark. — Signed: IOANNES DE MANSVETIS FACIEBAT (see No. 569).

On canvas, 3.62×6.07.
From the Scuola grande of S. Mark.

CARPACCIO (Vittore) (?) 1525.

No. **572.** ★ The ambassadors of the king of England presenting themselves before Theonotus, king of Brittany to ask the hand of Ursula for Conone the son

of their king. To the right Ursula and her father are represented speaking together. Signed : OP VICTORIS CARPATIO (sic) VENETI. This is the best preserved of the pictures illustrating the legend of S. Ursula commissioned by the Confraternity of that saint towards the close of 1489 for their Scuola of Ss. Giovanni e Paolo. They were arranged in chronological order along the three sides of the Scuola, beginning to the right looking towards the altar. And we see in this picture, which like the others (except. No. 574) is injured in the upper portion and at the sides, the traces of a door way, still existing in the old southern wall of that building.

On canvas, 2.76 to 2.80.×5.87.

The English Ambassadors taking leave of King Theonotus, who is handing them the written answer to their offer of marriage. The signature has been re-touched : VICTORIS CARPACIO (sic) VENETI OPUS. No. **573**.

On canvas, 2.80×2.53.

The return of the English ambassadors bearing the reply of King Theonotus. Signed : VICTORIS CARPATIO (sic) VENETI OPUS. No. **574**.

On canvas, 2.95×5.26.

This picture originally faced the altar. It contains episodes of the same legend : Conon taking leave of his father, the meeting of the betrothed couple, the leave taking from Ursula's parents, and in the background, the enbarcation. It is signed No. **575**.

and dated : VICTORIS CARPATIO (sic VENETI OPVS, MCCCLXXXV. The elegantly dressed personage, with the badge of the *zardinieri* fastened on his sleeve, seated in the middle of the picture holding a scroll with the initials : N. L. D. D. W. G. VI, most probably alludes to Niccolò Loredan, called Tartaglia (d. 1519) who, during his life-time, contributed very generously towards this work. The landscape to the left has reminiscences of Rhodes and Creta as engraved by Eraro Reuwich in the book of Breydenbach entitled : *Peregrinatio in Terram Sanctum*, published at Mayence in 1486 ; on the other hand it is quite possible that ; Carpaccio depicted this background from notes taken during his travels in the east or in Soria. Carpaccio chose the same leave taking of Ursula from her parents as the subject of a small painting in the possession of Lady Layard, Venice.

On canvas, 2.77×6.11.

No. **576**. The Apotheosis of S. Ursula, the 11.000 virgins and their martyrs, companions of the Saint. The three male figures emerging from the crowd are probably the portraits of priests of that brotherhood. Signed : VICTORIS CARPATIO (sic) MCCCCLXXXXI. This altarpiece was removed in 1504 to the small chapel which was added to the main building in that year.

No. **577.** The meeting of the betrothed couple with pope Cyriacus under the walls of Rome. Signed : VICTORIS CARPATIO (sic) VENETI OPVS.

On canvas, 2.75×3.07.

The angel announces to S. Ursula, in her sleep, her future martyrdom. This much injured and repainted picture is signed: VICT. CARP. F. 1495, to which a restorer had the unhappy idea of adding his own name: *Cortesius R.* 1752. The Uffizi Gallery at Florence possesses the rough pen and ink sketch of this composition. No. **578.**

On canvas, 2.75×2.67.

The arrival ot S. Ursula at Cologne with her 11,000 virgins and Pope Cyriacus. Bears the signature: OP. VICTORIS CHARPATIO (sic) VENETI MCCCCLXXXX M. SEPTEMBRIS. No. **579.**

On canvas, 2.78×2.56.

The martyrdom and funeral of S. Ursula. Signed: VICTORIS CARPATIO VENETI OPVS MCCCCXXXXIII, The shields hanging on the pedestal of the column are those of the above named Niccolò Loredan and his wife Maria Caotorta. No. **580.**

On canvas, 2.74×5.61.
From the suppressed Scuola of S. Ursula.

BARTOLOMEO VIVARINO. Son of Michael, born at Murano in 1420, died at Venice in 1499. Studied first of all with Antonio, his eldest brother, a follower of Gentile of Fabriano: later on he assimilated the style of Andrea Mantegna. He was at the head of a large company of artists who worked together.

An ancona in 23 compartments. In the midst is the Nativity of Jesus; above is Christ rising No. **581.**

from the tomb surrounded by angels. In the side compartments are the effigies of S. S. Peter. John the Baptist, Francis, Andrew, Dominic, Theodore, Jerome and Paul. The predella contains the half figures of Christ and the twelve apostles. On the middle panel is inscribed : HOC OPUS SVMPTIBVS DOMINI ANTHONII DE CHARITATE CANONICI ECCLESIE DE CONVERSANO IN FORMAM REDACTUM EST 1475 ; and on the dado of the predella is the almost obliterated signature : OPVS FACTVM PER BARTHOLOMEVM VIVARINVM. Doubtess this ancona was the worh of many hands belonging to Vivarino's officina or atelier. The characteristic Gothic tabernacle work which frames this ancona is very original.

Panels framed, 1.56×2.73

From the cathedral of Conversano, prov. of Bari.

JACOPO BELLINO. Son of Niccolò, a tinsmith, born at Venice towards the close of XIV century or beginning of XV, died in 1470. Was the father of Gentile, Giovanni and Nicolosa; the latter was married to Andrea Mantegna in 1453. Was a follower of Gentile da Fabriano.

No. **582**. Madonna and Child with a multitude of nocturnal cherubin in the background. On the very original frame is the signature : OPVS IACOBI BELLINI VENETI ; which resembles the handwriting of the son John. This is one of the very rare specimens of a master whose extraordinary ability is

evident from the books that contain his drawings at the British Museum and Louvre.

On canvas with arched top, 0.79×0.55.
From the ducal Palace.

BELLINI (Giovanni) 1430 (? - 1516.

Madonna and Child (see No. 539); this is in the master's first manner. No. **583.**

On wood, 0.77×0.61.
From the Magistrato of the Monte Novissimo.

VIVARINO (Bartolomeo) 1430×1499.

S. Mary Magdalen. The companion of follo- wing picture. No. **584.**

On wood, 1.30×0.47.

S. Barbara. Signed: BARTHOLOMEVS VIVARINVS DE MVRANO PINXIT 1490. No. **585.**

On wood, 1.30×0.47.
From the destroyed church of S. Geminiano.

HANS MEMLING. Born in 1430 at Momlingen near Mayence; died at Bruges August 11th 1494, Was a pupil of Roger van der Weyden. This work was ascribed to Antonello da Messina.

Portrait of a young man. No. **586.**

On oak, 0.26×0.29.
From the Manfrin Gallery.

PADUAN PAINTER LATE XI CENTURY.

No. **587.** Portrait of a holy nun.

On wood, 0.45×0.29.
Molin collection.

ANDREA MANTEGNA of Biagio. Was born at Vicenza in 1431 but moved to Padua at a very early age; there he became the pupil of Squarcione; in 1453 he married Nicolosa daughter of Jacopo Bellini and died at Mantua in 1506. He is well known also as a clever engraver.

No. **588.** S. George. This work was probably executed ◆◆ about the year 1460.

On wood, 0.61×0.32.

PIETRO of MESSINA. But little is known of this somewhat inferior Sicilian painter. A picture of his may be seen in the Scuola belonging to the church of S. Maria Formosa in Venice. He flourished at the close of the XV century and may have been related to his master, the celebrated Antonello.

No. **589.** Jesus at the column. The original of this picture, was once believed to be a work of Andrea Solario's, but in reality it was painted by Antonello and is in the collection of Francis Cook at Richmond. Another copy of it, signed Pietro of Messina, exists in the Nat. Gallery of Buda Pest, and there are still other copies extant. It bears a

cartellino with the signature : ANTONELLUS-MESSANEVS ME PINXIT ; falsely added by some speculator. All that really remains of the original signature is . . . *us messaneus pinxit.*

On wood, 0.39×0.30.
From the Manfrin Gallery.

Copy from ANTONELLO of MESSINA to whom it was formerly ascribed.

The Annunciation. This small picture which has reminiscences of Basaiti's manner, bears the false signature : ANTONELLVS MESANIUS PINXIT. The characteristic original painting by Antonello is now in the Gallery of Munich (No. 1029). No. **590**.

On wood, 0.45×0.33.
From the Ducal Palace.

BELLINO (Giovanni) 1430 (?) - 1516.

Madonna seated, adoring the sleeping Child. Signed : JOANNES BELLINVS P. This much injured and terribly repainted panel was executed by Bellino before he reached his artistic maturity. No. **591**.

On wood, 1.20×0.63.
From the Magistrato of the Milizia del Mare.

G. B. CIMA OF CONEGLIANO, 1460 (?) - 1517.

The Archangel Raphael with Tobias, S. James the apostle and S. Nicholas of Bari ; signed : *Joan-* No **592.**

nis Baptiste Conegliani opus. This painting was transferred from a panel to canvas but was much spoiled and retouched.

On canvas, 1.60×1.80.

From the heirs of Morolin: was originally in the old church of the Abazia or Misericordia.

ALVISE VIVARINO. Son of the painter Antonio Vivarino of Murano. In 1458 he was net yet 14 years old, he died at Venice in the beginning of 1502. Was influenced by Giambellino and Antonello da Messina.

No. **593** S. Clara. This figure together with the holy Martyr, at No. 24, of the Gallery of the Academy of Vienna, formed the side panels of a small altar under the choir of the church of S. Daniele in Venice.

On panel, 1.42×0.37.

From the destroyed church of S. Daniele.

BELLINO (Giovanni), 1430 (?) - 1516.

No. **594**. Madonna and Child in the act of blessing.

On wood, 0.78×0.58.

No. **595.** Five Allegories, which must have formed part of the decoration of a dowry chest or other piece of forniture. The first, representing Bacchus and Mars, perhaps alludes to the triumph of virtue; the second, with a woman holding a globe while being rowed in a boat, represents science; the middle

one is fortune, and the fourth truth, symbolised by a nude female figure ; the fifth represents two men carrying a shell, out of which emerges a third figure with a six fingered hand, hat is putting out his tongue towards the serpent, and represents calumny and vice. This last panel is signed : JOHANNES BELLINIS P.

Fine panels No. I, 0.32×0.215 — No. II, 0.337×0.215 — No. III, 0.27×0.185 — No. IV, 0.34×0.21 — No. V, 0.34×0.215.

The Virgin and Child with two trees symboli- No. **596.** ◆◆
cal of the Old and New Testament. This panel was greatly injured about the half of last century by over cleaning, repainting and varnishing, but has now been judiciously restored and saved from destruction. It is signed and dated : JOHANNES BELLINUS P. 1487.

On wood, 0.74×0.57.
Contarini bequest.

Copy from G. B. CIMA OF CONEGLIANO.

The Virgin and Child. One of the many copies No. **597.**
by this master of the picture which is in the National Gallery of London.

On wood, 0.53×0.72.

UNKNOWN LOMBARD PAINTER known under the modern appelation of pseudo-*Boccaccino* but in no way whatever connected with the Cremonese

painter of that name. He was a pupil and follower of Leonardo da Vinci and lived in Venice in the beginning of the XVI century where he also assisted Basaiti. Nany characteristic paintings by him exist both in and out of Italy though nothing further is known of his life.

No. **598.** S. John between two apostles. Probably this panel was the companion of two similar ones now existing, one at Vienna and another in the Gallery of Buda Pest.

On wood, 0.38×0.53.
Presented ay Countess Renier.

No. **599.** This picture was first believed to be by Perugino and then by Boccaccino. It represents the washing of the feet. Dated MCCCC. The heads in the background are Lombard types.

On wood, 1.35×1.11.
From the Manfrin Gallery.

BOCCACCIO BOCCACCINO. Born at Cremona, worked between 1497-1518, at Ferrara, Venice, Milan and Cremona. He learned his art under Domenico Panetti of Ferrara.

No. **600.** The mystic marriage of the Child with S. Catherine in the presence of the Virgin, S. Peter, S. John the Baptist and S. Rose. In the background a lake, apparently the lake of Garda, with the three Wise men on their way to seek the Child, and the Flight into Egypt. Signed : *bocha-*

zinus. The greater part of S. Peter's mantle was repainted by the restorer Fabris.

On wood, 0.87×1.40.
Contarini bequest.

AN UNKNOWN PAINTER AFTER GIROLAMO OF SANTACROCE. Was attributed to Paolo Zoppo.

S. Jacob the aposle. Bears the false signature of: *Marci Zotti opus.* No. **601.**

On wood, 0.45×0.35.
Molin collection.

GIOVANNI BUONCONSIGLIO, called Marescalco. Born at Vicenza, date uncertain: in 1494 was already married and living in Venice; he died in 1536, or 1537. Was a disciple of Bartolomeo Montagna.

S. Cosmo, S. Benedict and S. Tecla. The remains of an altar piece which was partially destroyed by fire, formerly in the church of S. S. Cosma and Damiano at the Giudecca. On the cartellino is inscribed: *1457 adji 22 decembris Ioanes. Boni Chonsilij Marescalchus da vicenza p.* No. **602.**

On wood, 0.82×0.68.

From the Manfrin Gallery. Formerly in the Corniani-Algarotti collection at Treviso together with another fragment, of which all trace has disappeared.

CIMA DA CONEGLIANO. 1400 (?) - 1517.

No. **603** The Virgin and Child, S. John the Baptist, and S. Paul.

On wood, 0.80×1.18.

Contarini bequest.

No. **604**. The deposition, the three Marys, S. John the Evangelist and Nicodemus. Signed: *Ioannis Baptiste coneglanensis opus*. This painting was executed by Cima in his youth, and bears strong reminiscences of Bartolomeo Montagna.

On wood, 0.70×1.13.

Presented by Countess Renier.

UNKNOWN LOMBARD PAINTER (see No. 508).

No. **605**. The Virgin and Child, between S. Jerome and S. Simon as indicated in the writing below.

On wood, 0.70×1.10.

From the suppressed convent of S. Job. According to Edwards this painting was formerly in the now destroyed church of the Virgins.

BERNARDO PARENTINO. Born at Parenzo in 1437 died in Vicenza in 1531. He was a friar of

the order of S. Agostino and was called Fra Lorenzo. Was a follower of Mantegna.

The Archangel Gabriel. This and No. 608, originally formed one picture. No. **606**.

On wood, 1.80×0.75.

From the church and convent of S. Maria at Monteortone.

VIVARINO (Alvise), 1445 (?) - 1502.

The Virgin and Child enthroned, and around S. Joachim, S. Anna, S. Francis, S. Anthony of Padua, S. Louis and S. Bernardino of Siena. Signed : ALVIXE VIVARIN MCCCCLXXX. No. **607**.

On wood, 1.71×1.92.

From the suppressed church of S. Francis at Treviso.

PARENTINO (Bernardo), 1437-1531.

The Annunciation (see No. 606). No. **608**.

On wood, 1.80×0.75.

From the church or convent of S. Maria, Monteortone.

GIOVANNI FRANCESCO CAROTTO. Born at Verona in 1470 died in 1546. Was influenced first by Francesco Morone then by Giulio Romano.

The Virgin plying her needle while the Child holds up her veil. Signed : O. I. F. CHAROTVS ; the No. **609**.

first initials are interlaced. This inferior work recalls another painting by Carotto bearing the date 1501, which exists in the Este Gallery at Modena.

On canvas, 0-59×0.47.
From the Maldura collection at Padua.

BELLINO (Giovanni) 1430 (?) - 1516.

No. **610**. The Virgin and Child ; S. Paul and S. George : ♦♦ the latter saint is probably the portrait of the one who commissioned the picture. Signed : IOHANNES BELLINVS.

On wood, 0.65×0.88.
Presented by Countess Renier.

CIMA DA CONEGLIANO, 1460 (?) - 1517.

No. **611**. The incredulity of S. Thomas, the figure to ♦ the right is the Bishop S. Magno. The face of S. Thomas is the same as the one painted by Cima in 1504 for the Scuola of S. Thomas at Portogruaro, on an altarpiece now in the London National Gallery.

On canvas with arched top, 2.08×1.40.
From the suppressed Scuola of the Mureri.

BELLINO (Giovanni), 1430 (?) - 1516).

No. **612**. The Madonna and Child with a halo of day cherubin (red). Resembles two other pictures by the

same master, one in the Morelli collection at Bergamo and the other in the Mond collection, London.

On wood, 0.77×0.61.
From the Scuola grande of the Carità.

Madonna and Child between S. Mary Magdalen and S. Catherine. A picture resembling this composition is in the Prado Gallery at Madrid. No. **613.**

On wood, 1.57×1.07.
Presented by Countess Renier.

UNKNOWN PAINTER of the PADUAN SCHOOL. SECOND HALF OF XV CENTURY, may perhaps be from the same officina as No. 53. Was formerly believed tobe by Bartolomeo Vivarino.

Jesus enthroned in the act of blessing, with S. Augustine and S. Francis. Below are nine coats of arms which have been repainted and apparently altered by the restorers. On the steps of the throne is the date: *MCCCC 6 VIIII adi II Gener.* The two panels in tempera at 620 and 622 originally formed part of this picture. No. **614.**

On canvas, 1.36×2.62.
From the Magistrato of the Cattaver in the Ducal Palace.

VIVARINO (Bartolomeo) 1438-1499.

Ancona with gold ground. The middle compartment represents the Virgin with sleeping Child. No. **615.**

The side panels depict S. John the Baptist, Andrew, Peter and Dominic. Is signed : OPVS BARTOLOMEI DE MURANO MCCCCLXIIII. This grouping of the Madonna and saints was used, about a year later, by B. Vivarino for the composition of a picture which now exists in the national Gallery of Naples.

One panel, 1.16×0.47 and four panels, each 1.04×0.32.

From the destroyed church of S. Andrew of the Certosa.

UNKNOWN FOLLOWER OF VIVARINO.

No. **616.** The Virgin and Child, with landscape, various details of which recall the style of some German engravings.

On canvas with arched top, 0.52×0.32.

From the destroyed church of Santa Croce.

FRANCESCO BENAGLIO. Son, probably of Girolamo, flourished in the second half of the XV century. Was a weak follower of Andrea Mantegna. Was first ascribed to Pier Maria Pennacchi and then to an unknown Paduan painter.

No. **617.** Madonna enthroned, with Child, S. Gregory, S. Lorenzo, S. George, S. Stephen, day cherubin and angels.

On canvas, 1. 40×1.85.

From the hall of the ex-Delegazione Provinciale of Padua.

VIVARINO (Alvise), (?) - 1502.

S. John the Baptist. The companion picture of the following panel, probably executed about 1480. No. **618.**

On wood, 1.33×0.51.

S. Matthew. No. **619**

On wood, 1.33×0.51.

From the church of S. Peter the Martyr at Murano.

UNKNOWN PAINTER OF THE PADUAN SCHOOL LATE XV CENTURY (see Nos, 614 and 622).

S. Vincenzo Ferreri. No. **620**

On canvas, 1.30×0.55.

From the Magistrato of the Cattaver.

BARTOLOMEO VIVARINO, Alvise Vivarino and Andrea da Murano.

Four anconas :

The Manger, S. Jerome and S. Louis. The middle panel with the manger was attributed to Vittore Crivelli and came fron the Brera Gallery at Milan where it had been sent in 1808. No. **621.**

S. Sebastian between S. John the Baptist and S. Anthony abbot. No. **621*a***

S. Lorenzo between S. John the Baptist and S. Anthony of Padua. No. **621 *b***

No. **621.** The Madonna and Child between S. Francis and S. Theodore. Originally the middle compartment represented S. Ursula but some restorer changed the latter saint into a Madonna.

These four triptyches were painted about the year 1471 for the altars or chapels of the Presepio, S. Sebastian, S. Lorenzo and S. Orsola in the choir of the church of the Carità. At that time they were surmounted by low arched *mezzelune*, now dispersed in various collections, for instance that of Christ rising from the dead between two angels is the Brera gallery at Milan; the one of the Holy Trinity between S. Augustine and S. Dominic, and the fragment of the third with the Madonna and child, are preserved in the Civic Museum of Venice; lastly the lunette of the Annunciation is at No. 50 of the I. R. Academy of Vienna.

12 panels each measuring, 1.05×0.385.

From the suppressed church of the Carità.

UNKNOWN PAINTER OF THE PADUAN SCHOOL, late XV century (see Nos. 614 and 620).

No. **622.** S. Elena.

On canvas, 1.30×0.55.
From the Magistrato of the Cattaver.

CIMA DA CONEGLIANO. 1460 (?) 1517

No. **623.** S. Christopher and the Child Jesus. It is the cen-

tre panel of a polytich in seven compartments painted by Cima for the Scuola of the Mercanti.

On panel, 1.43×0.65.
From the School of the Mercanti near the church of the Madonna dell' Orto.

SCHOOL OF ANTONELLO DA MESSINA.

The Annunciation. No. **624.**

On canvas, 1.48×0.85.
From the office of the Sopra Censori.

GIOVANNI D' ALEMAGNA (son of Giovanni and born at **Augsbourg) and ANTONIO VIVARINO** of **MURANO.** Of the former painter but little is knowon. He died at Venice in 1458. Antonio Vivarino, son of Michael and brother of Bartholomew, was born at Murano about 1415, and died at Venice, where he had an *officina* about 1470. These two painters were followers of Gentile of Fabriano.

Triptych. The middle compartment represents the Virgin and Child enthroned under a canopy upheld by four angels. In the side compartments are S. Jerome, S. Gregori, S. Ambrose and S. Agustine. On the step of the throne is inscribed : M. 446 JOHANNES, ALAMANVS : ANTONIVS D. MURIANO. . . No. **625.**

On canvas, 3.38×2.04 and 3.38×1.38.
From the Albergo of the Scuola Grande of the Carità.

VACELLIO (Tiziano) called TITIAN, 1477-1576.

No. **626.** The presentation of Mary at the Temple. In ♦♦ 1504 the Scuola Grande della Carità arranged that Master Pasqnalino Franco, the Venetian painter, should execute a picture bearing on this subject, but in the same year Pasqualino died without having begun the work, so nothing further was done in the matter until it was deliberated on August 29.th 1534 to entrust Titian with the order and in fact he completed the work in 1538. Titian's first idea seems to have been to make a background and composition with an architectural scheme. There are several copies of this painting, among others special mention may be made of those by Andrea Franceschi, Grand Chancellor, and Lazzaro Crasso. The figure of the old woman selling eggs in the foreground under the flight of steps was suggested to Titian by Cima's presentation in the Temple now in the R. Gallery of fine arts at Dresden.

A canvas with two compartments cut out to fit doorways, 3.45×7.75.

Now replaced in its original position on the walls of the Albergo della Scuola Grande della Carità, for which it was painted.

VAROTARI (Alessandro), called Padovanino, 1590 1650.

No. **627.** The wise and foolish virgins. This picture was

painted by Padovanino between the years 1636 and 1637.

On canvas, oval shaped, 3.50×5.40.

Formerly stored away in the ducal palace. It is one of the three oval panels which once decorated the ceiling of the church of the Incurabili.

COSIMO TURA called Cosmé. Born at Ferrara in 1420 where he died towards 1491. Head of the Ferrarese School.

Madonna with sleeping child ; above are some of the sings of the Zodiac picked out in gold, beneath is the invocation : *Sviglia El tuo Figlio Dolce Madre Pia*. This group suggests reminiscences of the central panel of the Triptych painted before the year 1475 by Tura for Bishop Lorenzo Roverella in the suburban church of S. George at Ferrara, now in the Anconetta two angels are represented holding the crest of S. Bernardino. No. **628.**

From Mr. Coen Rocca and Mr. Luzzatto of Venice ; was formerly at Merlara, district of Este, in the house of the Bertoldi family.

PIAZZETTA (G. B.), 1682-1754.

Two heads painted in chiaroscuro. No. **629.**

On wood, 0.41×0.52.

No. **630.** Madonna with Child. Once formed part of the Corniani-Algarotti Gallery.

On canvas, 0.52×0.43.

SCHOOL OF BARTOLOMEO MONTAGNA.

No. **631.** Baptism of Jesus ; this work has been much damaged.

On wood, 1.10×0.48.
Presented by comm. Michelangelo Guggenheim.

ROBUSTI (Domenico) Tintoretto, 1562-1635.

No. **632.** Christ scourged.

On canvas, 2.17×3.84.
From the church of S. Croce at Belluno.

Ascribed to BARTOLOMEO MANFREDI.

No. **633.** Chess players.

On canvas, 0.94×1.31.

PALMA (Jacopo) the younger.

No. **634.** The prodigal son.

On canvas, 0.92×1.17.
Contarini bequest.

School of BONIFAZIO PITATI with an addition by **ANTONIO VASSILACCHI,** called Aliense. Accor-

ding to some old writers this picture was painted by Giorgione and retouched by Aliense.

The Madouna and Child with S. Rosanna and S. Caterina. The head of the latter is painted on a piece of canvas joined on. No. **635.**

On canvas, 0.93×0.87.
From the hall of the Marciana library in the Ducal Palace.

CASSANA (Giovanni Agostino), 1658-1720.

Portrait of the doge, (1709-1782). Giovanni Cor- ner. II. No. **636.**

On canvas, 0.75×0.61.
From the merchant signor Giuseppe Piccoli.

PIETRO DE WITTE, called Pietro Candido. Born at Bruges in 1548, died at Munich, Baviera in 1628. In Italy he assisted Giorgio Vasari.

The circumcision. No. **637.**

On copper, 0,26×0.21.
From the Massari bequest, Verona.

UNKNOWN PAINTER XVII CENTURY, a late follower of Guercino.

Portrait of the painter G. B. Piazzetta. No. **638.**

On canvas, 0.98×0.75.
Presented by Comm. Giuseppe Bertini.

ANDREA PREVITALI (Cordeliaghi). Born at Bergamo in the second half of the XV century, died in 1525. Was a pupil of Giambellino and a disciple of Lorenzo Lotti.

No. **639.** The nativity of Jesus. This and the following picture were part of a series with « The red sea » and the « Descent into Limbo » painted by Previtali now in the little church of the Ducal Palace.

On canvas, 01.35×2.15

No. **640.** Jesus on the Cross.

On canvas, 1.35×2.15.

Lent by the Church of the Redentore at the Giudecca.

Cavaliere CARLO RIDOLFI. Born at Lonigo in 1594, died at Venice in 1658. Was a pupil of Aliense ; but is better known as a writer on art.

No. **641.** The Trinity and the Madonna between Magdalen and S. Catherine, showing the image of S. Dominic to a Domenican friar. Signed ; RODVLPHIVS EQVES P. and dated : ANNO DOMINI CIO IO CLVI.

Canvas with arched top. 2.68×1.44.

Presented by Comm. M. Guggenheim.

ROBUSTI (Jacopo) called TINTORETTO, 1519-1594.

Christ with the crown of thorns. This painting No. **642.** has probably been reduced in size.

On canvas, 1.14×1.15.
From Signor Dino Concina, Venezia.

Cav. LUCA GIORDANO (called Fa presto) . Born at Naples in 1632. Where he died Jaunary 12th 1703. Was a pupil of Giuseppe Ribera.

The deposition of Christ. No. **643.**

On canvas with arched top, 4.41×2.42.
From the church of S. Maria del Pianto.

ANTONIO ROSSI or ROS. This verypoor artist, supposed by some to have been the master of Titian, was born in Tai (Cadore) but the date is uncertain. He died about the year 1525 leaving a son, Giambattista the painter, father of Francesco and Bartolomeo, painters and surgeons.

The Virgin and Child enthroned, with angels No, **644.** playing on musical instruments. Signed : OPVS ANTONII RUBEI.

Tempera on vood, 1.01×0.66.

Presented by Comm. M. Guggenheim ; Lanzi refers to this picture as existing in the oratory of the Zamberlani at Pieve di Cadore.

Ascribed to MARCO BASAITI.

No. **645** Portrait of a Venetian nobleman.

On wood, 0.31×0.2.45.
From Signora Candiani at Padua.

Ascribed to GIOVANNI CONTARINI.

No. **646**. Portrait of a man.

On canvas, 0.57×0.44.
From the dealer, Signor Dino Barozzi.

FRENCH PAINTER OF XVII CENTURY.

No. **647**. Portrait of a nobleman, supposed to be the Marquis of Letellier de Louvois.

Oval canvas joined and stretched on wood, 0.52×0.45.
From Mr. Attilio Marzollo; probably came from the collection of the Duchess of Berry.

BERNARDO BELLOTTO. Born at Venice in 1720, died at Warsaw, Octeber 17th 1780. Was the neplew and fellow-worker of Antonio Canal.

No. **648**. A scene on the Grand Canal. This picture must have been painted before 1744, because the Belfry oi the Carità which is seen in it fell in that year.

On canvas, 0.48×0.75.

A scene on the Grand Canal. No. **649.**

On canvas, 0.48×0.75.

LORENZO (Venèziano), 1357- (?) - 1379 (?).

The mystic marriage of S. Catharine. No. **650.**

On vood, 0.92×0.58.

From the Cernazai collection in the Seminary at Udine; belonged formerly to the Manin family, Venice.

RICCI (Sebastiano), 1660-1743,

The healing of the man with the palsy. No. **651.**

On canvas, 0.61×0.45.

From Signor Sebastiano Candrian, Venice.

PONTE (Jacopo da) called Bassano, 1510-1592.

S. Jerome. No. **652.**

On canvas, 1.85×1.545.

From Signor Alessandro Bedendo, Mestre; was formerly in the Widman collection, Venice.

Cody from JACOPO ROBUSTI (Tintoretto), suggests reminiscences of Luca Giordano.

The last Judgment. This is a copy of the great composition by Tintoretto existing in the church of the Madonna dell' Orto. No. **653.**

Canvas with arched top. 1.25×0.66.

VENETIAN PAINTER OF XVI CENTURY.

No. **654**. Pope Alexander III and the Doge Sebastiani Ziani meeting in the campo della Carità.

On canvas, 1.84×2.31.
From the Ducal Palace.

PONTE (Jacopo de) called BASSANO, 1510-1592.

Nb. **655**. Portrait of a man.

On canvas, 0.46×0.49.
From the dealer, Signor Antonio Salvadori, Venice.

PIAZZETTA (G. B.), 1682-1754.

No. **656** The crucifixion. Influenced by the Bolognese school of painting.

On canvas, 0.98×0.63.
From the family of Giacomo Favretto painter.

PENNACCHI (Pier Maria), 1464-1514.

No. **657**. The death of Mary. On the step may still be read : . . . . TRVS . . . . ARIA. In all probability this panel, much damaged under the hands of the so called *restorers*, was surmounted by a lunette, and must also have had a high predella to which belonged, as I believe, a small panel depicting the

funeral of the Madonna, much repainted, in the possession of Comm. M. Guggenheim.

On vood. 1.35×1.67.

Lent by the Seminary of Udine; belonged to the Cernazai collection.

CIMA DA CONEGLIANO (G. B.), 1460 (?) - 1517.

And altar piece. In the *mezzaluna* Christ is re- No. **658**.
presented between S. Petet and S. Paul; in the rectangular portion is the Madonna enthroned flanked by S. Dionisius, bishop of S. Vittore. This work war executed shortly after 1510. The group of the Madonna and child was copied by some unknown painter for the altar of the church of S. Leonardo, Treviso.

Panels, mezzaluna, 0.75×1.35 and 1.40×1.35.
From the church of S. Dionisio and Zerman, near Feltre.

QUIRIZIO, of Murano. Late XV century.

The Redeemer offering the sacred wafer to a No. **659**.
nun; above two angels flying bearing the words: VENITE VOS AMICI MEI A ME TANTUM DILECTI CARNEM Q. MEAM COMEDITE — VENITE DILECTISSIMI MEI IN CELLULAM VINARIAM SANGVINEQUE MEAO INEBRIATE VOS. At the foot of the chair is the signature: QVIRICIVS DE MVRANO F. This is probably one of the last works of Quirizio.

On wood, 1.145×0.88.
From the heirs of Marcati; once in the Convent of S. Chiara at Murano.

SCHOOL OF JACOPO TINTORETTO.

No. **660**. Sketch in chiaroscuro.

On canvas, 1.68×1.30.
Presented by Comm. M. Guggenheim.

CALLIARI (Paolo) called VERONESE, 1530 (?) - 1588.

No. **661**. The people at Mira going to meet S. Nicholas.
Was part of the ceiling referred to at Nos. 256 and 261, was originally larger and of the same shape as the other fragment, representing S. Francis being scourged, which is now in the Gallery of Fine Arts at Vienna.

Circular panel, 1.98.
From the suppressed church of S. Niccolò della Lattuga.

ITALIAN PAINTER OF THE XVII CENTURY.

No. **662**. Magdalen.

On canvas, 0.99×0.75.

COPY FROM RAPHAEL.

No. **664**. Holy family. This is one of the copies of a painting in the gallery of the Prado, at Madrid.

On canvas, 1.46×1.12.

PAINTERS OF THE XVIII CENTURY.

Small paintings and miniatures (portraits land- No. **664.**
scapes, coats-of-arms and still life).

14 examples.

BOLOGNA PAINTER XVII CENTURY.

Agaz sacrificing to the idols. No. **665.**

On canvas, 0.91×1.30.

Copy from REMBRANDT.

Portrait of a man. No. **666.**

On canvas, 1.00×0.84.

PIETRO DAMINI.

Portrait of a youth. No. **667.**

On canvas, 1.62×0.56.

UNKNOWN ITALIAN PAINTERS.

Miniatures. A copy of Michael Angelo's Last No. **668.**
udgment, and other sacred subjects.

10 examples.

NEAPOLITAN SCHOOL OF XVII CENTURY.

David. No **669.**

On canvas, 1.75×1.41.

School of CARAVAGGIO.

No. **670.** Gamblers.

On canvas, 1.18×1.33.

FETI (Domenico), 1589-1624.

No. **671.** Meditation.

On canvas, 1.75×1.39.

School of CARAVAGGIO.

No. **672.** Players.

On canvas, 1.18×1.36.

FETI (Domenico), 1589-1624.

N. **673.** The parable of the talents.

On canvas, 2.05×1.53.

Copy from RUBENS.

No. **674.** Apollo and Marsia.

On canvas, 0.59×0.51.

FETI (Domenico), 1589-1624.

No. **675.** The blessing of Jacob.

On canvas, 1.03×0.75.

BOLOGNESE SCHOOL OF XVII CENTURY.

Allegorical figures. On the background the words: TITIANVS VECELLIO JVNIOR. No. **676.**

On canvas, 0.73×0.73.

Copy from RAPHAEL.

The Transfiguration. No. **677.**

On copper, 0.94×0.62.

FETI (Domenico), 1589-1624.

A portrait. No. **678.**

1.03×0.79.

Copy from FRANCESCO SPEZZINI of Genova.

The death of Mary (see also No. 688): a copy of this work is to be seen at No. 1163 in the Gallery of Munich, ascribed to Carlo Saraceni a Venetian who died in 1625. No. **679.**

On copper, 0.97×0.62.

TUSCAN PAINTER XVII CENTURY.

The coronation of Mary. No. **680.**

On copper, 0.45×0.28.

SCHOOL OF BASSANO.

No. **681.** The weavers.

On canvas, 0.67×0.67.

ITALIAN PAINTER XVII CENTURY.

No. **682.** S. Jerome.

On canvas, 0.70×0.63.

Copy from RUBENS.

No. **683.** Venus and Adonis.

On canvas, 0.58×0.68.

PALMA (Jacopo) junior. 1554-1628.

No. **684.** The return of the Prodigal son.

On canvas, 1.91×1.16.

Copy of a FLEMISH PICTURE.

No. **685.** Bathing.

On wood, 0.38×0.31

PAINTERS of the XVIII CENTURY.

No **686.** Miniatures, portraits, biblical subjects and landscapes.

12 examples.

ITALIAN PAINTER.

Ecce Homo. No. **687.**

On wood, 0.18×0.13.

Copy from F. SPEZZINI.

The death of Mary (see 679). No. **688.**

On copper, 0.45×0.28.

Ascribed to FELICE BRUSASORCI.

Mythological subject. No. **689.**

On stone, 0.53×0.40.

ITALIAN PAINTER OF THE XVI CENTURY.

Portrait of a man. No. **690.**

On wood, 0.22×0.18.

Copy from HOLBEIN.

Portrait of a man. No. **691.**

On canvas, 0.21×0.15.

Imitation of RAPHAEL.

Portrait of a man. No. **692.**

On wood, 0.25×0.18

Copy from an unknown VENETIAN PAINTER.

No. **693.** Portrait of a man.

On wood, 0.22×0.17.

Imitation of RAPHAEL.

No. **694.** Portrait of a cardinal.

On wood, 0.25×0.18.

Copy from an UNKNOWN PAINTER.

No. **695.** Head of a youth.

On wood, 0.18×0.15.

BOLOGNESE SHOOL.

No. **696.** S. John the Baptist.

On wood, 0.23×0.18.

After FETI.

No. **697.** Head of a man.

On wood, 0.22×0.18.

ITALIAN PAINTER OF XVI CENTURY.

No. **698.** S. Elena.

On wood, 0.29×0.19.

UNKNOWN ITALIAN PAINTER.

Head of a peasant woman. No. **699.**

On wood, 0.17×0.11.

UNKNOWN FLEMISH PAINTER XVIII CENTURY.

Portrait of a woman. No. **700.**

On canvas, 0.29×0.18.

Contarini bequest.

Ascribed to FELICE BRUSASORCI.

The Martyrdom of S. Justina. No. **701.**

Oval panel, 0.22×0.33.

From the convent of S. Michele di Murano.

CATARINO of Venice, 1362 (?) - 1455 (?).

Triptych. The middle compartment represents Christ crowning Mary, in the background are angels playing on musical instruments; signed: CHATA PINXIT. In the other two compartments are S. Niccolò of Tolentino, and S. Lucia. No. **702.**

Three panels with joins, 0.99×0.54 and other two measuring each, 0.88×0.24.

From Signor Tommaso Mazzoli of Venice.

GIROLAMO DAI LIBRI. Son and pupil of Franceso

dai Libri, born at Verona in 1474, died in 1556. Was also a clever miniature painter.

No. **703.** The Madonna and Child between two angels playing on instruments. One of these angels is also riproduced in a painting in the Civic Museum of Venice.

On wood, 0.78×1.11.

From Signor Ernest Guadagnini of Venice.

FRANCESCO GUARDI. Born at Venice in 1712, died in 1793; his sister Cecilia was the wife of G. B. Tiepolo. Was a pupil of Canaletto.

No. **704.** The island of Lazzaretto Nuovo.

On canvas, 0.22×0.32.

No. **705.** The island of Spirito Santo.

On canvas, 0.22×0.31.
From the Cadorin family at San Fior of Conegliano.

No. **706** View of an island.

On canvas, 0.325×0.525.
Presented by Comm. M. Guggenheim.

PITTONI (Giovanni Battista), 1686-1767.

No. **707.** S. Mary Magdalen.

On canvas, 0.47×0.37.
Presented by Dr. William Bode.

ROMANINO (Girolamo), born at Brescia in 1485, died in 1566.

The Virgin and Child. No. **708.**

On wood, 0.37×0.30.
From Signor Pochetti of Brescia.

GUARDI (Francesco), 1712-1793.

A view of the islands of S. Giorgio and the Giudecca. No. **709.**

On canvas, 0.69×0.93.
Presented by H. S. H. the Prince of Lichtenstein.

CANAL Antonio (called) CANALETTO, 1697-1768.

A view with an island. No. **710.**

On canvas, 0.43×0.55.
From Signor Romeo Gottardo, Venice.

SKETCHES AND DRAWINGS

Most of these drawings came from the collection of Giuseppe Bossi of Milan and were had in exchange for eleven paintings of the Venetian School and the sum of 28.000 frs. from the abbot Luigi Celotti.

These drawings, or portions of drawings, are now enclosed in 81 frames numbered consecutively.

Worthy of notice is a series of sketches or drawings in the from of a book or album, once believed to have been the work of Raphael, but which is probably a collection made by a group of artists working together in the same *officina* or atelier, in the province of Umbria, towards the close of the XV century, with a few not unimportant alterations and additions made at a much later date. Amongst these drawings the following are most worthy of attention : No. **198,** a study in monochrome for the Apollo and Marsia, said to be by Morris Moore, which is at the Louvre ; No. **16** and **16** retro, by Raphael, are sketches taken from Leonardo da Vinci's cartoon of the battle of Anghiari ; Nos. **41, 71, 82, 83, 90, 90** retro **91, 91** retro, **92, 92** retro, are pen and ink etchings, taken

from the portraits of literary men and philosophers painted by Justo of Ghent and Giovanni Santi for the ducal library of Montefeltro at Urbino, part of which are now at the Louvre and part at the Barberini palace in Rome ; No. **81** retro, is a study of the group of the three Graces at Siena ; No. **85** and No. **85** retro, represent the burial of Christ copied from a print by Mantegna ; No. **86** with the same profile of an old man as that in Raphael's adoration of the Wise men in the Vatican and in a drawing at the Stockholm Museum ; Nos. **30, 32, 38, 38** retro, and **55** are also interesting works. There are also drawings by the precursors, pupils, and followers of Raphael.

From Nos. **213,** to **217,** from **227** to **238** and **254** to **259** the drawings are almost all by the hand of Leonardo da Vinci ; No. **260** represents the Emperor Maximilian I and his wife Bianca Maria Sforza, and is the work of Ambrogio de Predis ; No. **263,** is by Giovanni Antonio Boltraffio ; Nos. **165** and **167** are by Andrea Solario ; from **137** to **145** are by Cesare da Sestro ; No. **108** is ascribed to Bramantino ; No. **157** is an interesting water color of the Lombard School with a view of the old Milanese castle.

Michael Angelo Buonarroti's hand may be traced in the drawings at Nos. **182, 186, 199, 212** and **212** retro ; Nos. **44** and **195** are sketches by Daniele da Volterra ; Nos. **187** and 193 are drawings by Baccio Baldinelli.

No. **104** is ascribed to Paolo Uccello ; 102 and **102** retro are studies attributed to Benozzo Gozzoli, and the drawings at No. **103** are by Lorenzo de Credi ; No. **107** is probably a copy. No. **169** is a composition by Andrea del Sarto ; the figure at No. **175** is ascribed to Fra' Bartolomeo ; No. **60** is

said to be a sketch by Timoteo Vite, and Nos. **61, 62, 62** retro and **132** are by Amico Aspertini.

No. **114** is a beautieful miniature of a woman, in monochrome ascribed to Giovanni Bellino (wrongly so, in my opinion); the pen and ink etching of a Pietà after Mantegna is also attributed to him. Nos. **161, 162** and **185** are taken from some works by Mantegna. Some are of opinion that the sketch of a boar at No. **118** is by Titian; No. **112** is a composition by G. A. Pordenone; the head at No. **116** is probably by Cariani and No. **117** by Moretto da Brescia. Nos. **119, 120, 123** and **125** are by Tintoretto. No. **110** is a sketch by B. Franco and Nos. **121** and **122** by Jacopo Palma the younger. The characteristic series of heads at **298-304** and **317-325** are studies in chiaroscuro by G. B. Piazzetta. Giambattista and Domenico Tiepolo are well represented in the frames No. **57** and **62**.

Nos. **285-297** are works by Carracci; Nos. **285-297** by Guido Reni; **306-316** by Guercino; **328-340** by Procaccini; **354-357, 395-408, 416-422** are by L. Cambiaso and **412-415** and **431** by G. B. Castiglione.

We must also make special mention of some Italian drawings in frames 1, 33, 64, 65, 68 and 76, and at Nos. **126, 127, 168, 172, 173** and **174** (Umbrian).

Amongst those by foreign artist we must call the visitor's attention to Nos. **476** and **477,** ascribed to Hans Baldung; No. **434,** a sketch by Rembrandt, and Nos. **146-150** and **423-327** by Poussin.

We must not omit to say that some drawings are merely copies or imitations.

SCULPTURE

SCULPTOR, EARLY XVI CENTURY.

A. A sybil (?). The hands are missing.

In marble, 1.54×0.61×0.38.
From the Crown.

GIACOMO FANTONI called Colonna. Son of the painter Venturino of Bergamo, dat of birth unknown, worked much in Venice, died at Bologna in 1540.

B. The Redeemer.

In marble, 1.29×0.53×0.34.
From the church of S. Croce, at the Giudeca.

ALESSANDRO VITTORIA. Born at Trento in 1525 died at Venice in 1608.

C. * Bust of Domenico Duodo. Signed : ALEXANDER VICTORIA F.

In marble, 0.82 (including the base) × 0.64 ×0.30.

Bust of Captain Francesco Duodo. Signed as before. C.1

In marble 0.85 (including the base) ×0.61 ×0.30.

From the Duodo palace, now bilonging to the Balbi-Valier family, of Monselice. The pedestals were presented by Cavalier David Richetti.

GIAN LOLENZO BERNINI, born at Naples in 1598, died at Rome in 1680.

Portrait of Cardinal Scipio Caffarelli Borghese D.

In marble, 0.98 (ineluding pedestal) ×0.80 ×0.47. ♦♦

A copy of the same composition. D.1

On marble, 1.00 (including pedestal), 0.83 0.43.

From the Borghese Gallery at Rome.

ANTONIO CANOVA. Born at Possagno in November 1757, died at Venice October 13th 1822.

Daedalus and Icarus. This group was carved by Canova when 21 years old. E. ♦

In marble, 1.83 (including the plinth) ×0.93 ×0.74.

Presented by the heirs of Count Victor Pisani Zusto.

E. ♦♦ Hercules and Lycas. The original of this group, executed by Canova in 1795, an carved in marble in 1802 by order of the Princess Torlonia, is in the National Gallery of Rome.

In clay, 3.31×2.23×1.45.
Presented by the Bishop Sartori-Canova.

SCULPTOR, late XVIII CENTURY or early XIX.

F. Antinous, a copy.

In marble, 0.87×0.35×0.26.
Molin collection.

ANGELO PIZZI. Born at Milan December 23rd 1775, died March 23rd 1819.

G. Portrait of the Emperor Napoleon I.

In marble, 0.78 (including pedestal) × 0.57 × 0.36.

G, Portrait of the Empress Maria Luisa.

In marble 0.79 (including pedestal) × 0.51 × 0.28.

G.II Portrait of Francis I Emperor of Austria.

In marble, c. 84 (including pedestal) ×0.65 ×0.35.
From the Ducal Palace.

GIUSEPPE BERNARDI.

Portrait of the painter Odorico Politi. H.

In marble, 0.78 (including pedestal) × 0.55 × 0.30.

ANTONIO D' ESTE.

Portrait of himself. I.

In marble, 0.71 (including base) × 0.58 × 0.28.

RINALDO RINALDI. Born at Padua in 1793, died in 1858.

Adonis. L.

In marble, 1.60 (including the plinth) × 0.58 × 0.35.

Portrait of Titian (Vecellio). L.[1]

In marble, 0.75 (including base) × 0.55 × 0.30.

The centaur Chiron and Achilles. L.[2]

In marble, 1.13 × 0.52 × 0.80.

JACOPO DE MARTINI. Born at Venice in 1793 where he died in 1841.

Bust of Venice. M.

In marble, 0.86 (including base) × 0.60 × 0.36.

M.[1] Adonis.

In marble, 1.63 (including plinth)×0.63×0.53.
Property of the Academy of Fine Arts.

LUIGI ZANDOMENEGHI.

N Portrait of Leopold Cicognara, a medallion in bas relief.

In marble, diameter, 0.70.

LORENZO MORETTI-LARESE. Born at Venice in 1807, died in 1885.

O. Portrait of Sebastiano del Piombo.

In marble, 1.00 (including pedestal) ×0.67. ×0.44.
Presented by the Academicians.

LUIGI BORRO. Born at Vittorio in 1826, died at Venice in 1886.

P. Portrait of Giambellino.

In marble. 0.90 (including base) ×0.70×0.42.

LUIGI FERRARI. Born in Venice in 1810 where he died in 1894.

Q. Portrait of Francis Joseph I, Emperor of Austria.

In marble, 1.07 (including pedestal) × 0.85 ×0.40.

Q[1] Portrait of H. M. Humbert I.

In marble, 109 including base) ×0.80×0.45.
Property of the Academy.

PORCELAIN AND GLASS

The windows of the apse of the suppressed church of the Carità belonging to this Gallery, and re-built by Bartolomeo Bon, a Venetian contain six figures of saints, the remains of windows brought from the church of S. S. Giovanni and Paolo; these windows were painted in the XV Century before the year 1437. Another fragment of these windows has beent lent to the Museo Civico of Venice.

In the new hall (No. XVIII) of Giovanni Bellino are two enamelled vases (0.55×0.23 each); they are noteworthy specimens of Chinese porcelain of the second half of XV century or very early XVI. They were presented to the Academy by the noble lady Antonia Bragadin-Corner.

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